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ABSTRACT

Eight papers from a conference on language teaching are presented in this publication. The conference brought together some 500 foreign language educators, and the papers contained in this volume were selected as representative of the variety of topics addressed at the conference and because they challenge readers to expand their frames of reference and begin to look for uncommon solutions to common problems. Papers and authors are as follows: "The Relationship between Personality and Success in the Study of a Second Language" (Richard W. Thames); "Music and the Teaching of Listening Comprehension" (David C. Alley); "Writing as Process or Back to Nature" (Tom Cooper); "Early Foreign Language Composition" (Douglas Magrath); "Culture Teaching: The Hidden Agenda" (Caryl L. Lloyd); "Cross-Cultural Activities in the Foreign Language Classroom" (Paula R. Heusinkveld); "Success Oriented Latin Instruction at the Junior High School Level" (V. Louise Katainen); and "The Articulation of Curriculum through a Standardized Proficiency-Based Diagnostic/Placement Test: The USC Experience" (David Hill and Art Mosher). Contains 168 references. (LB)

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LANGUAGE IN ACTION: THEORY AND PRACTICE

DIMENSIONS: LANGUAGES '88

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REPORT OF SOUTHERN CONFERENCE ON LANGUAGE TEACHING

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LANGUAGE IN ACTION: THEORY AND PRACTICE

DIMENSION: LANGUAGES '88

Edited by
T. BRUCE FRYER ● FRANK W. MEDLEY, JR.

REPORT OF SOUTHERN CONFERENCE ON LANGUAGE TEACHING

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The procedure through which articles are reviewed and accepted for publication in the proceedings volume of the Southern Conference on Language Teaching (SCOLT) actually begins with the submission of a proposal to present a conference session, which includes an abstract. Once the proposal is received, it is read by a committee of three, and then--should the committee make a preliminary recommendation of acceptance--it is read by the entire 10-member Board of Directors, and either accepted or rejected.

Once the session proposal has been accepted, the presenter is invited to submit an article based on the oral presentation. The articles received are then submitted, with the authors' names removed, to a nationally prominent Editorial Board, and are read by at least three of these specialists. Normally articles are sent to reviewers who have expertise in the area treated by the article. The reviewers are asked to make one of three recommendations: 1) publish as is; 2) publish after rewriting; or 3) do not publish. Once these recommendations are received, the Co-Editors read each article and make the final decision whether or not to publish. As a result of this procedure, thirteen (13) individuals decide whether or not to include the oral presentation, and then a different five (5) people read and approve the article before it is selected to appear in ***Dimensions.***

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It is the policy of SCOLT to discourage conference presenters from "reading papers," and *Dimensions* authors from attempting to publish their oral presentations. As a result, the articles ultimately accepted for publication in the volume reflect a quality of style and content found in other refereed professional journals and publications.

The procedure described above results in the inclusion of approximately one article for each six sessions presented. In summary, the process used to referee articles for publication in *Dimensions* is comparable to the process used by some of the more widely recognized professional journals.

T. Bruce Fryer
Frank W. Medley, Jr.
Co-Editors

PREFACE

The 1988 meeting of the Southern Conference on Language Teaching which was held in Charleston, SC, on October 13-16, had as its theme "Language in Action: Theory and Practice." At that meeting, some 500 foreign language educators gathered to exchange ideas and to discuss issues pertinent to the profession. The eight papers contained in this volume were selected by the editors as representative of the variety of topics addressed at the conference.

Richard W. Thames reports on a study designed to investigate the relationship between specific personality variables and success in the study of a second language. Using a battery of tests to identify these personality characteristics, he accumulated data that would suggest that there is a likelihood that a number of the variables can be useful as predictors of performance in the foreign language classroom.

David C. Alley offers an argument and a carefully articulated sequence of instruction to support his notion that music can be used to teach listening comprehension. Beginning with a historical perspective on the role of music in the improvement of the human condition, he then considers how music and work have been linked, its effects on human behavior, and various fields of education--including foreign languages--that have benefitted from this relationship.

Both Tom Cooper and Douglas Magrath address the issue of writing in the foreign language classroom. Cooper begins his paper with a theoretical orientation, and then moves quickly to a pedagogical application. His clear and succinct description of the process of writing outlines the stages involved and offers the teacher a step-by-step approach that will provide students with an opportunity to be both creative and adventurous in their L2 writing assignments.

Magrath begins by stressing the need for a greater emphasis on the teaching of writing, and mentions some of the problems attendant to the task. He then offers numerous examples of activities in several languages and suggests a progression that will encourage students to move from form to function. He concludes by suggesting that a combination of guided and free composition assignments will allow students to write extensively, yet will still hold them accountable for the "rules and regulations" that govern the written form of the language.

Caryl Lloyd offers an interesting discussion of what she calls

the ideological message of the texts we use and to move toward those changes in materials that become necessary in order to incorporate a better balance of socio-economic characteristics, activities, and interactions in our resources. By doing this, we will create a more objective view of the culture we are teaching.

Paula Heusinkveld also addresses the issue of culture, focusing on cross-cultural activities that can be used to develop both coping skills and cultural self-awareness among students. She suggests that the activities she describes will encourage students to let go of stereotypes they might have of the target culture, and to suspend their judgments as they gather more information and come to understand more fully the similarities and differences between other cultures and their own.

Louis Katainen describes a Latin program which she implemented at the junior high school level. She lists fourteen reasons that her students provided regarding their motivation for studying Latin, and notes that they tended to reflect an interrelationship with other fields of study. Thus the study of this classical language continues to boast a contemporary applicability to a wide range of subjects throughout the curriculum, and to attract the interests of students even at the junior high school level.

Finally, David Hill and Art Mosher describe in detail the process that was followed at the University of South Carolina to develop a proficiency-based diagnostic/placement test that would enable high school and university faculty to articulate courses between the two levels in French, German, Latin and Spanish. The approach taken at USC has considerable promise as a model for other institutions faced with the task of administering placement tests to all entering freshmen, particularly in those instances where statewide high school graduation requirements in foreign languages exist.

In summary, these eight articles challenge readers to expand their frames of reference and to begin to look for uncommon solutions to common problems. While representative of the sessions at the 1988 conference, so few articles cannot hope to reflect the vitality of the conference, nor capture the enthusiastic interchanges that took place in the various sessions.

The editors wish to express their sincere appreciation to all presenters who submitted articles, and to the members of the Editorial Board who read each article with care and offered numerous recommendations for how each one could be strengthened. We recognize that it is only through your willingness to contribute of your time, effort, and professional expertise that we are able to carry out our tasks as editors. Thank you for your critically important contributions.

T. Bruce Fryer
Frank W. Medley, Jr.

Co-Editors

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THE RELATIONSHIP BETWEEN PERSONALITY AND SUCCESS IN THE STUDY OF A SECOND LANGUAGE

Richard W. Thames
University of Montevallo

Introduction

In the past, foreign language researchers and teachers alike have focused on such issues as method of instruction (grammar-translation, audiolingual, cognitive-code, etc.), content of instruction, and techniques for the enhancement of instruction. But for the most part, they have shown less interest in the learner, his or her learning style, and reasons for success or lack of success of individual students.

Consequently, most methodological considerations have been limited solely to consideration of the intellectual (cognitive domain). The learner's attitudes and feelings (affective domain) have, in large part, received little serious thought and attention, despite the fact that observant foreign language teachers quickly come to recognize that not all students learn the same way, to the same degree of success, and within the same time frame. Such observations, although not always exactly self-evident, are, according to Carroll (1978), "abundantly supported by the common experiences of teachers" (p. 70).

Additionally, such differences in foreign language learning have been particularly pronounced regarding the ability to speak the target language. Observing this difference, teachers of second languages have frequently been led to conclude that "The ability to speak a new language authentically, that is, to assimilate or approximate native-like pronunciation, cannot be totally accounted

for by the learner's intelligence, motivation or skill in the language training. And it does not seem to be modified to any great extent by training or effort." (Guiora, Paluszny, Beit-Hallahmi, Catford, Cooley, and Dull, 1977, p. 46). It is precisely because of such differences in language ability and the desire to understand why such differences exist that, today, it is said, there is "an increasing awareness of the necessity to examine the human personality to find answers to perplexing problems in language learning" (Brown, 1973, p. 231). But as one looks for literature in this area, one finds a serious lack of attention to personality dynamics in the scope of foreign language research and instructional programs.

Foreign language teachers often feel that a strong connection exists between the personality of the learner and the progress of learning. But this widespread intuition remains just that--only intuition. As Hodge (1978) has observed:

> "The paucity of literature that addresses itself specifically to the subject of ***relationship*** between personality and language learning is astonishing. When the subject is defined as personality and ***second*** language learning a useful list of citations is almost nonexistent" (p. 1).

Therefore, as a consequence of this lack of research into personality issues related to second language acquisition, it was viewed as a significant problem. Because, if we are ever to reach the ultimate goal of a comprehensive theory of second language acquisition, we must leave no stone unturned, and certainly not one as vital and comprehensive as the human personality.

This study also was an outgrowth of a long-standing curiosity about the whole phenomenon of language learning. However, the researcher was particularly motivated to undertake this study by such questions as: Why are some individuals more successful learners of a second language than others? and What personality characteristics do these more successful learners of second languages possess? And, while it was not the aim nor the intention of this research to presume to answer such complicated questions fully, it was, nevertheless, hoped that a contribution might be made to the professional attainment of such goals.

Now, before turning to the actual research study and its results, one important point needs to be made. Foreign language teachers, on the whole, simply are not equipped, by training or expertise, to delve into this arena of second language research. In fact, this project required several years of preparation as the cooperation and assistance from colleagues in the departments of psychology and

educational psychology at my university in order to undertake this research project as well. This reality may well explain, at least in part, why there has not been more research in this area.

The Design of the Study

This study investigated the relationship between specific personality variables as contained in the Comrey Personality Scales (Trust vs Defensiveness [T], Orderliness vs Lack of Compulsion [O], Social Conformity vs Rebelliousness [C], Activity vs Lack of Energy [A], Emotional Stability vs Neuroticism [S], Extraversion vs Introversion [E], Masculinity vs Femininity [M], Empathy vs Egocentrism [P]) (Comrey, 1970) and other learner factors (foreign language aptitude, verbal intelligence, attitude, and motivation) and success in the study of a second language. For purposes of this study, success was defined on the basis of a relative compendium, as determined by final grade in course. Subsequently, these grades were divided accordingly: High Achievement (A's and B's), Median Achievement (C's), and Low Achievement (D's and F's).

Procedures

During a two-month period, February through March, participants in the study were given a battery of tests as follows:

1. ***Comrey Personality Scales*** (CPS) (Comrey, 1970);
2. ***Modern Language Aptitude Test*** (MLAT) (Carroll and Sapon, 1959);
3. ***Lorge-Thorndike Intelligence Test*** (LTIT) College Edition (Verbal Form), (Lorge, Thorndike, and Hagen, 1954-1966);
4. ***Attitude/Motivation Questionnaire*** (AMQ) (adapted with the approval and assistance of Glicksman, 1981).

At the time of the initial testing for each of the groups participating, the subjects were given an explanation of the aims and objectives of the study. At the same time, they were requested to read and to sign--if they were willing to participate in the study--a consent form. This form was written in accordance with standard procedures and had received prior academic and legal approval. Although it was made clear to the subjects that they could withdraw at any time without penalty, they were encouraged to continue for the duration of the study. Because of the number of tests involved

and the amount of time consumed in the testing process, it was felt that the subjects had to be strongly encouraged to participate fully throughout the study. Despite encouragement from instructors, however, some students who had initially agreed to participate in the study failed to complete one or more of the tests. This proved to be especially true in the case of students enrolled in the one German section at Samford University. In that particular instance, the instructor felt that the constraints of time imposed by regularly scheduled classes precluded these students from finishing most of the standardized tests. However, in a few cases, students from this German section subsequently attended makeup sessions, thereby completing the full battery of tests.

Subjects

The subjects in this study were 154 students enrolled in French, German, and Spanish classes at the elementary level (101-102) of instruction in the University of Montevallo and Samford University. This study involved students in ten of the elementary language sections at the two institutions. Six faculty members offering instruction in elementary level courses in the foreign language departments of these two institutions participated in the study. Instruction in all of these sections aims at developing relative proficiency in the four basic skills. Textbooks employed in conjunction with these courses tend to be of the cognitive-code type. It is perhaps accurate to say that there is slightly more emphasis placed on grammatical and syntactical issues than on the development of more active communicative skills. At this level of instruction, however, this is not uncommon. In all of the various language sections, cultural considerations are stressed.

In addition to the tests and the questionnaire, information was concurrently gathered with regard to major areas of academic concentration, second language studied, second language experience, and sex. Table 1 (see Appendix) contains a breakdown of the major areas of academic concentration and the various subject areas assigned to each. Table 2 contains numbers and frequencies of subjects by major areas of academic concentration. Examination of Table 2 reveals that Humanities accounted for over 42% or 65 of the 154 subjects in the study. The other four Areas of Academic Concentration were relatively similar proportionately. Table 3 contains numbers and frequencies of subjects by second language studied. Examination of Table 3 reveals that subjects studying Spanish accounted for 43.5% or 67 of the 154 participants. Subjects studying French accounted for the second largest number of

participants, while those studying German constituted the smallest number. This breakdown, according to second language studies, is reflective of current national trends. Table 4 contains numbers and frequencies of subjects by previous second language experience. Examination of Table 4 reveals that 59.7% or 92 of the 154 subjects had had previous second language experience. Table 5 contains the number and frequencies of subjects by sex. Examination of Table 5 reveals that 57.8% or 89 subjects were female.

Originally, it was intended that the student's High School Grade Point Average should also be included in the above group. It was discovered, however, that this information was not available on transfer students. Furthermore, the administration at Samford University declined to make this information available to the researcher. This action was taken, despite the fact that all participating subjects had granted permission to the researcher to obtain and to use this information in the study. Therefore, the researcher had no alternative but to abandon the use of the student's High School Grade Point Average as a variable in this study.

Research Questions and Null Hypotheses

In order to assess the relationship between personality and success in the study of a second language, the following null hypothesis was formulated:

Null Hypothesis One: There will be no statistically significant relationships at the .05 level between success in the study of a second language as measured by course grade and personality variables as measured by the Comrey Personality Scales among students at an elementary level of instruction in French, German, and Spanish.

In order to determine the best predictors of success in second language study and the contribution of personality in that prediction, a second null hypothesis was formulated:

Null Hypothesis Two: There will be no statistically significant relationship at the .05 level between success in the study of a second language as measured by course grade and each of the following variables: personality, as measured by the CPS; foreign language aptitude, as measured by the MLAT; verbal intelligence, as measured by the LTIT; attitude/motivation, as measured by the AMQ; sex; prior experience with a second language; and area of academic concentration among students at an elementary level of instruction in French, German, and Spanish.

Methods of Gathering Data

This entire research project was carried out with the cooperation and assistance of the psychology department at the University of Montevallo. Students enrolled in Psychology 450 (Psychological Testing) assisted in the administration of the various tests. This experience not only enabled these students to become familiar with the various tests, but it also gave them the opportunity to administer such tests. Additionally, this study exposed these psychology students to another academic area with which many of them had had little if any prior contact.

In advance, the researcher made the necessary arrangements with the participating instructors regarding time and place of testing. Several days before a test was scheduled to be given, and again on the day before the test, the students were informed of this fact. On these occasions, they were also informed as to the nature of the scheduled test. In every instance they were encouraged to be present at the appointed time and place for the test. The majority of the time, the tests were administered in the student's regular language classroom. In no instance did the regular instructor administer any of the tests to his/her students. A total of seventeen test periods, including two make-up sessions, were required to complete the entire battery. In addition, some students at the University of Montevallo were later contacted, and make-up sessions were arranged on an individual basis. These make-up sessions helped considerably in increasing the overall number of fully participating subjects.

In order not to take up additional class time, the participants in the study were permitted to complete the ***Attitude Motivation Questionnaire*** at home, and to return it to the instructor at a later date. In general, however, students were requested to return the questionnaire within two days. In every instance, the students were reminded and encouraged to return the questionnaire at the appointed time.

Description of Instruments

In all but one case, the tests utilized in this study are standardized tests.

The ***Comrey Personality Scales*** (CPS) was selected because its focus is on normal personality descriptions. The manual for the CPS suggests that the CPS may find many uses in research, school,

college, and business settings. Comrey (1970) has reported excellent reliability coefficients for the eight personality scales.

And, finally, as Comrey (1970) himself states:" The ***Comrey Personality Scales*** are ideally suited for research investigations where an attempt is being made to relate personality variables to other phenomena of particular interest" (p. 27).

The ***Modern Language Aptitude Test (Short Form)*** was included because it is suitable for high school and college students, and for adults. Also, "The ***Modern Language Aptitude Test*** is ingeniously constructed, carefully developed, and a generally excellent instrument for measuring ability to learn foreign languages" (Shaycroft, in Buros, 1965, p. 636).

The ***Lorge-Thorndike Intelligence Tests, College Edition (Verbal Form)*** or LTIT was primarily selected to be used in the study because it has been judged to be a "well-constructed carefully normed instrument that is sufficiently reliable and valid to meet the needs of many school communities" (Michael in Buros, 1972, p. 681).

The ***Attitude/Motivation Questionnaire*** is the only one of the various tests utilized in this research project which is not, strictly speaking, a professionally prepared and standardized inventory. In its original form, this test battery was developed by the Language Research Group (Gardner and Smythe, 1975) to investigate learning of French in Canada.

In a subsequent study, Glicksman (1981) extended this primary research to include young adults, "for whom the decision to study a second language can have important ramifications" (p. iii). Because this research deals with students in a Canadian setting, and because the ethno-linguistic issues in Canada are different from those in the United States, the researcher had to make certain changes, with Glicksman's consent and assistance, to account for these differences.

The necessary changes and modifications in the scales did not prove to be problematical. As Jakobovits (1970) states, that " These [scales] can easily be adapted by the teacher for his specific purposes; in most cases nothing more is needed than replacing references to "French," French culture," Canada," etc., by the appropriate equivalent terms" (p. 261).

Presentation and Analysis of Date

Statistical Procedures

In order to assess the relationship between personality and success in the study of a second language, stepwise multiple regression analyses were conducted using the CPS and student course grade. A ***Statistical Package for the Social Sciences*** (SPSS) (Nie, Hull, Hadlai, Jenkins, Steinbrenner, Kairen, and Dale, 1975) procedure entitled Multiple Regression Analysis: Subprogram Regression was employed to assess the relationship between personality variables and success in the study of a second language. Three separate analyses were undertaken to assess this relationship. The first analysis utilized all existing data. The second and third analyses were undertaken utilizing random samples of the data set to cross-validate the initial analysis. In both the first and second random sample analyses 76 cases were included.

In order to determine the best predictors of success in the study of a second language, stepwise multiple regression and analyses were conducted using personality variables as measured by the CPS, foreign language aptitude as measured by the MLAT, verbal intelligence as measured by the LTIT, attitude/motivation as measured by the AMQ, Course Grade, and controlled variables including sex, prior experience with a second language, major area of academic concentration, and specific language undertaken. In addition to the multiple regression analyses conducted to assess this relationship, a discriminate function analysis was performed. The SPSS program entitled Discriminate Analysis was employed to assess the degree to which group membership could be predicted from a set of predictor variables when group membership is defined as low, moderate, or high success in the study of a second language.

In order to understand better the relationship between success in the study of a second language and each of the control variables utilized in this study, the SPSS program entitled Subprogram Crosstables was utilized with each of the control variables including sex, prior experience with a second language, major areas of academic concentration, and language studied.

Following all of these statistical procedures, the following principal findings and conclusions were reached:

Principal Findings and Conclusions

1. There does exist a significant relationship among personality variables and success in the study of a second language, although it accounts for a rather small amount of the variance associated with success in the study of a second language.

In the analysis of the data, significant relationships were found throughout the regression model. However, because of the small amount of variance accounted for, it would appear that, by itself, personality is a marginal predictor of success in the study of a second language. Rather, personality is best utilized in such a predictor model when considered along with other variables, such as those contained in this study.

2. Students who are successful in the study of a second language have the following personality characteristics: they seem to be somewhat reserved or introverted, possess some masculine traits, appear to be concerned about themselves and their goals, exhibit some complacency, and have a tendency toward nonconformity.

In light of past research dealing with personality and academic achievement in institutions of higher learning (Lynn and Gordon, 1961; Entwistle and Entwistle, 1970; Elliot, 1972; and Goh and Moore, 1978) it would appear that introverts are academically more successful in such settings. This conclusion, however, must be viewed with an awareness of the scope and limitations of the CPS and, likewise, the small amount of variance accounted for by these personality characteristics:

3. There does exist a set of variables predictive of success in the study of a second language. Of the twenty-two variables initially entered into the multiple regression analysis, only the first seven were considered, in order to maintain a valid case-to-variable ratio. The predictor variables included FCA, MLAT, E, D, O, LTIT, and M. The relationship among these variables and success in the study of a second language was only statistically significant at the .01 level but accounted for a substantial amount of the variance associated with success in the study of a second language.

The variables previously noted are either tests (MLAT; LTIT), or parts of tests (AMQ; CPS). In the case of the MLAT, the LTIT, and the AMQ, we have predictors (i.e., aptitude, verbal intelligence,

and attitude and motivation) which in prior research have been found to be predictive of success in the study of a second language.

4. Utility of this model of prediction was established utilizing the results from a discriminate function analysis in that of the 154 subjects, 88, or 57%, of the total subjects involved in the study, were classified correctly into three predetermined levels of success. This result suggests that by utilizing information from the CPS, MLAT, LTIT, and AMQ one can determine to some degree the potential for success in the study of a second language.

Based on this conclusion, it would appear that by utilizing such a predictor model teachers should be able to predict a student's potential level for success in the study of a second language and, thereby, advise and place him/her more accurately. In turn, this should help to enhance the student's level of success in the study of a second language.

5. The most predictive variables were FCA, MLAT, E, D, O, LTIT, and M. Based on the relative values of these predictors, the Questionnaire appeared to be the most effective predictor of success in the study of a second language. Variables from the CPS seem to have enhanced the predictive capacity of this model. The LTIT did not contribute the significance that one would have anticipated based on the literature. One of the reasons for this may have been that the subjects involved in the study were relatively homogeneous with regard to their level of verbal intelligence.

In conclusion, this study revealed a significant relationship between specific personality characteristics and success in the study of a second language. And, while this relationship by itself accounted for a small amount of variance, nevertheless, personality should not be dismissed from any predictor model of success in the study of a second language. Instead, it is best utilized in a predictor model which considers other variables, such as those contained in this study. It is important, however, to remember that the results and conclusions of this study may be limited and affected by such factors as size of the sample, age of the subjects, geographical area, classroom organization, class size, test instruments, teaching methods, teacher personality, and the like.

Finally, let me just add my resounding endorsement to this forceful statement of H.D. Brown who (1973), who writes:

> Despite the enormousness of the task, there is good reason to press for solutions to the mysteries of second

language acquisition. We have spent many decades hopping from one bandwagon to another, placing almost blind faith in a single method of discipline at one point, then turning to another method, and yet another, always rejecting the previous theory when it broke down or faltered. Now, for perhaps the first time since Gouin wrote his famous ***L'art d'enseigner et d'étudier les langues*** (1880), we are attempting to take a genuine interdisciplinary approach to second language research. Neither linguistics nor psychology ***alone*** will provide us with information about the human ***person*** which, when creatively interrelated with our accumulated knowledge in theoretical linguistics, sociolinguistics, and the psychology of learning, will probably enable us to construct a viable theory of second language acquisition (pp. 242-243).

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Appendix

Table 1
Areas of Academic Concentration

I. HUMANITIES (H)

- Art
- Dramatic Arts
- English
- Journalism
- Music
- Philosophy
- Religion
- Speech

II. SOCIAL SCIENCES (SS)

- Counseling
- Folklore
- Geography
- Political Science
- Psychology
- Sociology

III. SCIENCES (S)

- Astronomy
- Biology
- Chemistry
- Computer Science
- Mathematics
- Physics

IV. ADMINISTRATIVE AND COMMUNITY SERVICES (ACS)

- Business
- Economics
- Secretarial Administration
- Education
- Health Care
- Health, Physical Education, and Recreation
- Home Economics

V. UNDECIDED (U)

Table 2

Numbers and Frequencies of Areas of Academic Concentration

Areas of Academic Concentration	Numbers	Frequencies
Humanities	65	42.2
Social Sciences	23	14.9
Sciences	23	14.9
Administrative and Community Services	25	16.2
Undecided	18	11.7
Total	154	100.0

Table 3

Numbers and Frequencies of Subjects by Second Language Studied

French	58	37.7
German	29	18.8
Spanish	67	43.5
Total	154	100.0

Table 4

Numbers and Frequencies of Subjects by Previous Second Language Experience

Previous Second Language Experience	92	59.7
No Previous Second Language Experience	62	40.3
Total	154	100.0

Table 5

Numbers and Frequencies of Subjects by Sex

Female	89	57.8
Male	65	42.2
Total	154	100.0

MUSIC AND THE TEACHING OF LISTENING COMPREHENSION

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Introduction

An increasing amount of attention in recent years has been focused on the critical role listening comprehension plays in the study of second languages. Listening comprehension is one of the most frequently used of the four skills. Rivers, et al. (1976) estimate that adults spend 45% of their communication time listening, compared to 30% speaking, 16% reading, and only 9% writing. Without listening ability, conversation in the foreign language becomes a very one-sided affair. Perhaps more importantly, studies in first language acquisition suggest that listening comprehension serves as the basis for the subsequent acquisition of all other linguistic skills. Asher (1981) summarizes this research in the following manner:

> The evidence from psychologists studying infant development is that for many months before an infant begins to talk--while the child is mute except for babbling--the individual has constructed an intricate map to decode into information the noises coming from people's mouths. Infants have a sophisticated understanding of what people are saying before they can utter anything more intelligible than "mommy" or "daddy" (p. 50)

Byrnes (1984) points out the similarity between first and second language acquisition and says that, insofar as possible, the latter should imitate the former. Burling (1982) summarizes the task of

providing students with extensive listening practice in the following manner:

> A sentence that "sounds right" fits patterns that have grown familiar by long exposure, and only when people have begun to have a sense of what sounds right are they in a position to start to talk. The only way to gain this sense of what sounds right is to have massive experience with right sounding language. (p. 134)

Despite its key role in language learning, the teaching of listening comprehension has been and continues to be largely neglected. Much of this neglect and many of the misconceptions concerning the nature of listening comprehension arise from the invisible nature of the skill itself. Having no way to gauge a person's comprehension without reference to either speaking or writing has caused listening comprehension to be perceived as a by-product of one of the so-called active skills. The common assumption is that to the degree that a person can speak a language, so, too, can he understand what is said to him. This is simply not the case, as Belasco (1981) and others have demonstrated. Donaldson-Evans (1981) comments that while many students who study a foreign language learn to ask directions, read a menu and write simple messages, few learn to understand what is said to them. It is also true that Americans are enamored with speaking another language and have little patience with other approaches to learning where the primary emphasis is not on the development of oral skills. However, premature emphasis on speaking a foreign language may inhibit the development of listening comprehension skills. As Postovsky (1982) points out, "Intensive oral practice is not productive in the initial phase of instruction and should be delayed until the student is better prepared for the task, that is, until he has learned to understand the spoken language" (p. 69). Thus, although a foreign language can be seen as providing evidence that learning has taken place it is not always the mechanism through which that learning has occurred. Neither is listening comprehension the by-product of another foreign language skill, nor is it something that students just pick up. As Chastain (1979) points out, "the assumption that beginning second language learners leap directly to this ability level on the basis of some extraordinary desire, motivation, or instruction is not justified. A skill as complex as listening comprehension depends upon an acquired series of more specialized bases" (p. 81).

The task of the foreign language, therefore, is to create a variety of materials and strategies which facilitate the development of these specialized bases. One such strategy which holds a great deal of potential is the use of songs as listening texts. Songs possess many characteristics which make them ideal vehicles for the teaching of listening comprehension. Music is truly a universal language which surmounts linguistic boundaries, since most people enjoy music and have a positive response to it. From a psychological point of view, the theories of classical conditioning would indicate that by associating a pleasing stimulus such as music with another less familiar stimulus, such as the foreign language under study, a positive transfer of learning will occur from the first to the second stimulus. Songs are also valuable for creating a high-interest, non-threatening atmosphere for learning. Lozanov (1982) has demonstrated that music reduces the anxiety commonly associated with the learning of foreign languages, and by so doing, removes many of the psychological inhibitions which constrain mental abilities.

In addition to imparting psychological benefits, songs possess certain mnemonic qualities which facilitate recall and interpretation. Simply put, they stick in our minds. Almost everyone who has studied a foreign language is able to remember one or two songs in that language long after most of the other course content has faded into obscurity. Part of this retention is due to the repetitive structure of songs. Choruses which repeat after each verse represent an artistic exaggeration of the redundant nature of language itself. It is this redundancy which aids the listener in understanding the message conveyed.

Music in History

The use of songs to teach listening comprehension may be a relatively new idea, but the role of music in the improvement of the human condition is as old as music itself.

The use of music and songs has long been associated with education and the betterment of the human condition. In ancient Greece music was valued for its ability to produce admirable qualities in its listeners. Many of the great philosophers of ancient Greece, including Socrates and Plato, were also superior musicians who regarded music as indispensable to the health of the soul. The great Greek mathematician, Pythagoras, is usually credited with the discovery of the diatonic scale and the correct measurement of music intervals. Around Pythagoras there arose a group of disciples who often applied the power of music to good effect. One story tells of

a man who attacked a judge in a wild frenzy, but was deterred from his murderous intentions by a Pythagorean disciple who strummed his lyre and so calmed the attacker that he retired peacefully from the chamber (Hall, 1982, p. 6). A similar story can be found in the story of David and King Saul in the Bible: "And it came to pass, when the evil spirit was upon Saul, that David took a harp and played with his hand: so Saul was refreshed and was well, and the evil spirit departed from him, (I Samuel 16:23).

Medieval physicians frequently summoned musicians to play and sing for convalescing patients. In the seventeenth century a particular type of song, the tarantella, was thought to be an antidote for the bite of a tarantula. During the eighteenth century, French dentists traveled around the countryside in wagons with a small orchestra. The musicians performed a double function: they attracted clients to the mobile dental clinic and they took the place of a local anesthetic (Hall, 1982, p. 9).

Man's attraction to music seems to be mirrored in the animal kingdom. Birds attract members of the opposite sex through their songs, with the female almost invariably choosing the best singer for her mate. Pavlov's dog responded to the sound of a bell in much the same way that children (and many adults) respond to the chimes of the ice cream truck. Music can attract a spider or a snake, and it has been proven that cows yield more milk when background music is played in their stalls (Alving, 1966, pp. 23-24). Indeed, as the sixteenth century cleric Richard Hooken said, music is "a thing which delighteth all ages, and beseemeth all states; a thing as seasonable in grief as in joy" (New Oxford History, 1968, p. 468).

Music and Work

Music and work have been intimately linked for hundreds of years. Workers in European factories sang to relieve the monotony of daily work (Uhrbrock, 1961). Lebo (1955) notes that Spanish colonists in South America during the seventeenth century provided musical accompaniment for their Indian slaves while they labored. There are dozens of cowboy songs designed to pass the time on long cattle drives. Similarly, the call and response style of contemporary blues has its origin in songs that black slaves sang as they worked in the fields.

During the early part of the twentieth century, practical applications of newly discovered principles of psychology gained popularity. One such application was the use of music in industry. One of the earliest experiments reported by Uhrbrock (1961) involved 32 mail clerks at the Minneapolis Post Office in 1922.

One night these clerks worked sorting mail with music. The next night they worked without music. The same amount of mail was handled on both nights, but on the night the music was playing workers made 54 fewer errors.

Further experiments confirmed music's salutary effect on worker morale and performance. By the end of World War II, captains of industry were singing the praises of music:

> The results have been phenomenal. Properly programmed to serve as a background for factory and office work, music increases the quantity and quality of production, relieves fatigue and nervous strain, reduces accidents, lowers labor turnover, and serves as a "bridge" between home and factory life for workers ("Music helps," 1944, p. 198).

Such claims soon led to the creation of companies specializing in industrial music of which Muzak is probably best known. This, in turn, led to a large number of pseudo-scientific studies of music in the work place. For example, a 1958 Muzak study cited by Uhrbrock (1961) claimed that employees were more attentive and friendly to the public after the introduction of Muzak in the work place.

The effects of music on customers have been equally well documented. A study by Milliman (1982) conducted in a supermarket demonstrated that slow-tempo background music increased the daily gross sales volume. The supermarket shoppers, however, were less than totally conscious of the music while shopping. The music appears to have been in the background of the shoppers' perceptual field which points to the possibility of a subconscious reaction to the music. A similar study (Milliman, 1986) conducted in a restaurant demonstrated that slow-tempo background music caused patrons to stay longer and consume more alcoholic beverages.

Music and songs are an integral part of radio and television advertising. Park and Young (1986) found that music increased viewers' enjoyment of television commercials and that the level of enjoyment of a commercial impacted positively on consumer attitude toward that particular product. Gorn (1982) examined the impact of music on product preferences from a classical conditioning perspective. Classical conditioning suggests that positive attitudes towards an advertised product (the conditioned stimuli) might develop through its association in a commercial with music that is reacted to positively (unconditioned stimuli). If, as Pollay, Zaichowsky, and Fryer (1980) suggest, there is very little production

information contained in most American and Canadian commercials, then music's role in advertising cannot be overestimated.

Music and Young People

Music is a powerful force, especially in the lives of many young people. A student who claims to be incapable of memorizing a single line of Lorca can often recite verbatim the lyrics to the newest hit record. Studies show that teenagers listen to an estimated 10,500 hours of rock music between the seventh and twelfth grades--just 500 hours less than the total time they spend in school over twelve years ("What entertainers," 1985). Music Television (MTV) has added the visual dimension to music and currently reaches an estimated 43% of all teenagers nationwide (Sun and Lull, 1986). According to Christenson and Lindlof (1983), music serves as a bond among teenagers in their search for an identity separate from their parents. "Overall, listening to music, whether it is the accompaniment of leisure or the focus of leisure, is very much a part of the adolescent social world" (p. 31).

Music and Education

Given the powerful effects of music on human behavior, it is not surprising that various fields of education have adapted music to their own ends. Perhaps of all subject areas music has been most frequently and effectively used in the teaching of language. This fact is, at least in part, attributable to the many similarities between the two forms of expression. According to Bright (1963), both music and language are universal: every culture in the world has a language as well as some form of music. List (1963) asserts that music and language share three common characteristics: both are verbally produced, linguistically meaningful, and melodic. Henson (1972) points out that both music and speech use anticipation to enable the listener to predict what will come next based on what has been heard previously.

Some of the similarities between speech and music derive from the origin of the latter. According to Hughes (1948):

> Music has borrowed many of its characteristics from speech because early music was primarily vocal music. It reproduces the expressive associations connected with voice quality, pitch and articulation. In a certain sense it is a sort of idealized language, not without meaning, but conveying

> only the emotional overtones, the mood of speech . . . (p. 89)

Rather than viewing speech and music as separate entities, Jolly (1975) sees both as part of a continuum of vocally-produced human sounds. In this context, songs might be seen as representing "distortions" or exaggerations of normal speech patterns. So close is the relationship between music and language that some research suggests that proficiency in the two areas is often overlapping.

Music and Foreign Language Teaching

Music has proven to be an invaluable resource for language teachers in general. This is particularly true for teachers of foreign language. Actually, the use of songs in the foreign language classroom is almost as old as language teaching itself. According to Kelly (1969), music and songs became an integral part of language teaching during the Middle Ages when students attended a "song school" to learn the Latin liturgy. These classes dealt with details of pronunciation such as vowel quality, syllabic length, and intonation, all using songs as a basis for study. During the nineteenth century, language teaching came to be viewed as a "scientific" enterprise and frivolities such as music fell from favor. However, with the increased concern for humanistic education of the twentieth century, songs once again returned to the foreign language classroom.

Over the last several decades, there has been an increasing awareness among foreign language educators that the affective domain of students plays a vital role in language learning. This affective domain includes such intangible but influential variables as motivation, anxiety, attention and self-confidence. Humanistic or affective education recognizes these feelings and strives to integrate a student's personal growth into the language learning process.

Music and songs have played a significant role in this integration. For example, suggestopedia, an accelerated learning methodology created by the Bulgarian psychologist Georgi Lozanov, has as one of its principal components the use of music to reduce group tension and create a receptive learning state of mind. According to Gold (1985),

> "a suggestopedic teacher will create a relaxing, fun-loving and stimulating classroom atmosphere . . . and then present course material in such a way that some aspects of it are

> readily perceptible strong stimuli, while other aspects of the same material are 'embedded' weak stimuli" (p. 28).

It is in the area of this subconscious programming that music plays a significant role.

Music and Memory

The positive effects of music on memory and retention have been recognized intuitively for centuries. Educators around the world use songs to teach everything from the letters of the alphabet to multiplication tables. As previously mentioned, music is one of the key tools which advertisers make use of in marketing a product. According to Woodward (1982):

> Music employs not just one memory aid as the spoken word does but four. Every song or jingle you hear uses these aids to help you remember the message. They are: melody, rhythm, rhyme, and repetition. These elements work together to create level upon level of recall (p. 13).

So great is the power of music over memory that its use raises certain ethical questions as to its application. As Packard (1957) points out, "Thanks to TV most children were learning to sing beer and other commercials before they learned to sing the 'Star Spangled Banner'" (p. 159).

Imagery plays an important role in the memory process and songs provide a perfect vehicle for an abundance of visual, tactile, rhythmic, and tonal images. There are numerous anecdotal reports of music's positive effect on retention of foreign language vocabulary. Many people who have studied a foreign language have had the experience of being able to recall the exact words of a song learned in class years after all other traces of the language have vanished from memory. Van Asselt (1970) reports a similar phenomenon in regards to his children: "Returning from a year in Germany, we soon observed that the fluent German spoken by our children did not stay with them without effort; however, after three years they still remember songs and poems" (p. 5).

Licari (1984) speculates that the reason songs are so memorable is that both music and rhyme give added emphasis to the lyric and ultimately clarify the meaning of the work. Abrate (1983) found that the mnemonic advantages of songs greatly facilitated the learning of such frustrating points as gender and case. Van Asselt (1970) compared elementary students' memorization of German

dialogues and songs and found that the rhyme, rhythm and melody of the latter significantly speeded up the memorization process. Not only were students able to memorize vocabulary items embedded in the songs at a more rapid rate, they could also transfer that learning to contexts outside the songs.

In a similar study, Hahn (1972) sought to determine the effectiveness of songs as a presentational mode in the encoding and storage of German vocabulary items. Like Van Asselt, Hahn found that songs acted as a valuable aid to the memorization of vocabulary, noting that "The unique attribute of music is the possibility of nonverbal aesthetic communication through rhythm and melody. Rhythm and melody are affective (emotional) elements which may be effectively combined with rhyme and repetition" (p. 4).

Music and Culture

The study of a foreign language cannot be separated from the study of the culture in which the language is spoken, and here again music constitutes a valuable resource. According to Jolly (1975):

> The use of songs also gives students the opportunity of acquiring a greater understanding of the cultural heritage which underlies the target language. Songs are often written to express the deeper feelings of the people. The subjects of songs tend to be those things or ideas to which the stronger emotions are tied, whether it be joy or sorrow, love or hate. Songs become then a direct avenue to the basic values of the culture (p. 14).

Griffin (1974) divides these basic values of a culture into three broad categories: 1) orientation to self and society, 2) orientation to work and play, and 3) orientation to life and death. Such basic values can be effectively highlighted by comparing popular songs from the foreign and the student's own culture. As Lowe (1979) describes: "By comparing and contrasting American popular songs with those in the target culture, the students can also learn about current interests, social problems, and fads as well as traditional values, history, customs, and poetry" (p. 273). According to Whittaker (1981), music is a valuable instructional resource which is at the same time culturally unique and universal in its applicability.

> Though each country's music actually bespeaks to an extent, the culture of that country, it is also a universal means of

> expressing feelings and thought. Thus, a student may often relate to and express himself through a country's music more readily and easily than he can through its language (p. 4).

This sentiment is echoed by Deliere and Lafayette (1985), who refer to songs as the ideal marriage of poetry and music which provide the most authentic expression of the life of a people.

Songs and the Teaching of Pronunciation

The close relationship between music and language becomes especially apparent in regards to the pronunciation of a foreign language. Intonation and articulation of sounds, linguistic features which are often overlooked in normal speech, assume significant meaning in the lyrics of songs. By calling attention to these features, songs provide ready-made pronunciation exercises. Techmeier (1969) sees songs as particularly helpful in the development of listening skills which are prerequisite to fluent speech.

> Correct pronunciation is made of multiple shadows and overtones of sounds. When a student does not pronounce a word well, the trouble spot may be the hearing; he did not hear the word with all its scale of sounds. Singing tunes the ear to the delicate shades of sounds besides promoting articulation of words and focusing attention on proper accentuation (p. 96).

Brown (1975) notes the experiential nature of songs which allow students to feel first hand the special intonations and rhythms of the new language. Baddock (1985) reports success in using songs as instructional materials due largely to the fact that students are motivated to express feelings created by music. Furthermore, songs do not seem to discriminate between students of varying degrees of intelligence. According to Van Asselt (1970), students with lower scores on mental aptitude tests were able to memorize songs with pronunciation comparable to those students with higher test scores.

Examples abound of singers who perform in one or more foreign languages with little trace of foreign accent. Beardsley (1957) reports that his students at a French lycée could give flawless renditions of American folk songs only hours after he had first presented the material. Unfortunately, the ability to sing in a foreign language does not guarantee an equivalent level of speaking.

However, by providing the learner with opportunities to hear and practice correct intonation and articulation, songs facilitate the transfer of native-like pronunciation from music to speech.

Categories of Songs Used In the Foreign Language Classroom

Songs as they have been used in the teaching of second languages can generally be grouped into one of five categories. These categories pertain to the extent that the songs have been edited or adapted from original sources as well as the origin of the song's melody and lyrics.

Category #1. Simple, authentic songs in their unedited form. Examples of this form for the teaching of English as a Second Language include such familiar American folk songs as "Oh Susanna," "Billy Boy," and "He's Got the Whole World in His Hands." Similar collections in Spanish include "Las mañanitas," "Guantanamera," and "La cucaracha."

Category #2. Songs whose melodies are authentic to the target language culture but whose lyrics have been rewritten with certain pedagogical objectives in mind. Graham (1982) provides an example of this approach in an ESL text entitled ***Turn of the Century Songbook.*** In this collection, the melody of "For He's a Jolly Good Fellow" becomes a vehicle for a lesson in the use of English modals:

> Oh, I can't get up in the morning,
> I can't get up in the morning,
> I can't get up in the morning,
> But I can get up at noon.
>
> You must get up in the morning,
> You must get up in the morning,
> You must get up in the morning,
> You can't stay in bed until noon (p. 64).

The major advantage to this approach is the control the teacher has over the linguistic content of the song. While exposing students to authentic musical styles from the target language culture, particular linguistic phenomena can be studied without such distracting elements as irregular syntactic structures or highly colloquial or archaic vocabulary items.

Category #3. Songs whose music and lyrics have been written by teachers to focus on specific situations and vocabulary in much

the same way as do dialogues. In this approach, the teacher maintains complete freedom to adapt both the song's melody and lyrics to the linguistic objective.

Category #4. Songs whose melodies originate from the students' native language but whose lyrics have been rewritten in the target language, often completely changing the original meaning of the song. A Spanish version of the American folksong "Clementine," for example, has nothing to do with a miner's daughter but rather describes the different parts of the face:

> En la cara redondita,
> Tengo ojos y nariz.
> Y una boca muy chiquita,
> Para hablar y sonreir.

Category #5. Similar to songs in the previous category are translations of popular American songs into the target language. Such translations rarely correspond word for word with the original lyrics. Often the differences between versions reveal interesting cultural insights. Mollica (1975) cites the example of the song "Downtown" by Petula Clark. In the original English version, the lonely person is encouraged to go downtown to the bright lights of the city in order to forget about his troubles. In the Italian version entitled "Ciao, Ciao," the cure for loneliness is not a trip downtown but rather a visit to the beach for a picnic.

The advantage to using songs in the latter two categories is that familiar melodies provide musical clues which assist in the comprehension of the song's lyrics. By virtue of their familiarity with the original song's musical structure and content, students are better able to anticipate what comes next, an essential skill in the development of good listening comprehension.

The Role of Songs in the Foreign Language Classroom

Jolly (1975) summarizes the instructional potential of songs in the following manner:

> More than providing a welcome respite from the tedium of everyday language drills, songs may be used to teach specific language elements. It becomes apparent that songs have a more important and sophisticated place in language teaching than we have previously accorded them (p. 12).

Part of the reason songs have been neglected as a medium for language teaching has to do with certain characteristics of the songs themselves. The well-known Mexican folk song "La cucaracha" is a good case in point:

Con las barbas de Carranza
Voy a hacer una toquilla
Pa' ponérsela al sombrero,
De su padre Pancho Villa.
Una cosa me da risa,
Pancho Villa sin camisa,
Ya se van los carrancistas,
Porque vienen los villistas.
Un pandero fue a misa,
No encontrando que rezar,
Le pidió a la Virgen pura,
Marijuana que fumar.

Estribillo:
La cucaracha,
La cucaracha,
Ya no puede caminar.
Porque no tiene,
Porque le falta,
Marijuana que fumar.

While authentically Mexican in both lyric and melody, "La cucaracha" presents many potential difficulties for the Spanish teacher and beginning student alike. The many references to historical figures from the Mexican Revolution presume some knowledge of that particular conflict. Much of the vocabulary is low frequency Spanish and is unlikely to be of much value to the beginning student. The repeated references to marijuana and the double meaning of la cucaracha (cockroach and prostitute according to one interpretation) might be objectionable to both students and their parents. Undeniably, this and other folk songs provide valuable information about the culture and history of Spanish-speaking countries. The question is, however, are the cultural insights worth the time and effort required to ferret them out, especially if the focus of instruction is directed elsewhere? To simply "tack on" a song at the beginning or end of a class probably fails to enlighten students in any meaningful way, culturally or

otherwise. Griffin (1974) finds little merit to this haphazard but all too common use of songs in foreign language classrooms.

A Proposed Teaching Sequence

One way to take full advantage of the considerable potential that songs offer would be to design a series of listening comprehension units in which songs serve as the primary listening texts. In this approach, each unit is centered around a series of activities which are "success-oriented." As Ur (1984) suggests:

> "Listening exercises are meant to train not to test; and the best practice is obtained by having learners do the activity more or less successfully, not by having them fail" (p. 27).

The sequence of activities in each unit previews the content and vocabulary of the listening text, provides opportunities for repeated listenings to the song, and offers exercises which develop both global and detailed listening abilities. Visual aids are used extensively throughout the exercises. A quiz is given at the completion of each unit. The various steps as well as their individual importance in the development of listening comprehension is explained in detail in the following section, and a sample unit is included in the Appendix.

I. Panorama

All units are thematically organized. Prior to the first hearing of the song, students are given an overview of the song's theme in the form of a short paragraph in English which a student from the class is asked to read aloud. This type of preview is recommended by Byrnes (1984) who summarizes its benefits:

> Carefully considered advance work can result in an increase in listening comprehension capabilities. In learning to master successfully a goodly number of listening comprehension tasks, primarily on the basis of reasonable expectations, the listener develops an anticipatory strategy which is pervasive for all types of language processing and for all skill areas (p. 326).

II. Magic Words

Following the introduction of the general theme of each unit, a series of key words and expressions is presented. Each vocabulary item is illustrated by means of a picture or a short pantomime. In addition, the students see each word printed on their worksheets.

At the end of the presentation of the vocabulary, students are given time to ask questions. As is the case with a preview of the theme of a listening passage, a preliminary study of pertinent vocabulary aids subsequent comprehension by helping form an advance organizer in the listener's mind.

III. Ladies and Gentlemen . . .

Students listen to the song in its entirety. This is the first of five repetitions of the song. Such frequent repetitions of a listening text follows Rivers' (1986) recommendation that students be allowed to listen to material as often as they need to in order to be able to hear and retain the content.

IV. One More Time!

In this exercise the song is repeated in short phrases which correspond to informational "chunks." Students are asked to repeat each chunk subvocally in much the same way that a person repeats a telephone number to himself after he has looked it up and is about to dial. By not forcing students to repeat aloud, listening, rather than speaking remains the focus of instruction.

V. You Be the Judge

In this exercise students listen to portions of the song and note specific information such as a series of numbers or whether a noun is singular or plural. Ur (1984) advocates practice in this type of intensive listening since it requires the listener to ignore some parts of the message while focusing on others. This helps develop a certain tolerance for ambiguity that is necessary for mastering a foreign language.

VI. Case of the Missing Word

This exercise presents the song in a modified cloze passage. The missing words are listed out of order above the exercise. While listening to the song, students fill in the missing words. A completed version of the exercise is shown immediately afterwards by means of an overhead transparency. After checking the exercise and making any necessary corrections, students are able to see, for the first time, a complete transcription of the song they have now heard three times. While the introduction of the written text is intentionally delayed in order to force students to rely exclusively on their listening abilities, the importance of the written word should not be underestimated.

VII. Comprehension Check-up

The focus of this exercise is on the global meaning of the song. Pictures, illustrating various aspects of the song's meaning are presented in random order. While listening to the song, students are asked to organize the pictures in specific ways such as chronological order or matching. As in the previous exercises, the correct answers are provided immediately after the students complete the assignment.

VII. All Together Now

As an enjoyable way to end the series of activities, students are invited to sing the song along with the teacher. The completed cloze exercise (Case of the Missing Word) is used as a reference for this exercise. Students generally welcome this change from the somewhat passive role of listener to a more active role of choral singer.

IX. Unit Test

At the conclusion of each unit, a short test is administered to measure student's comprehension and retention of the unit's material. These tests contain items previously practiced in the "You Be the Judge," "The Case of the Missing Word," and "Comprehension Check-Up" exercises. To minimize the possibility of students memorizing specific test questions that have been practiced previously, unit test items are altered slightly to make the tasks more challenging. For example, instead of listing the missing words for the cloze exercise (Case of the Missing Word) students are asked to listen to the song and fill in the missing word with no visual referent.

Summary

Listening comprehension is an often neglected area of foreign language pedagogy. There is ample evidence, however, to suggest that listening proficiency is important in and of itself as well as critical to the development of other language skills. In addition, there is compelling historical and psychological evidence which suggests that songs can serve as a powerful vehicle for teaching this vital skill. However, just as instruction in listening comprehension does not constitute a solution to all the problems associated with learning a foreign language, neither is the use of songs a panacea for the teaching of listening comprehension. Rather, songs should be viewed as one part of a comprehensive listening program. By

designing instructional units in which songs serve as the principal listening component, foreign language teachers can avail themselves of the potential that music offers for motivating and improving student performance in the second language.

APPENDIX

Sample Unit

The following would be recorded on cassette, to the tune of "La Bamba"

El 26 de enero
Hace mucho frío en Nueva York
Y hay mucha nieve
Es temporada para esquiar
El 26 de enero
En Nueva York

El 26 de enero
El sol brilla fuerte en Bueno Aires
Hace mucho calor
Es temporada para nadar
El 26 de enero
En Buenos Aires

El 30 de mayo
Hace mucho viento en Nueva York
A menudo llueve
Es temporada para las flores
El 30 de mayo
En Nueva York

El 30 de mayo
Hace muy fresco en Buenos Aires
En los árboles las hojas
Cambian de color
El 30 de mayo
En Buenos Aires

I. Panorama

Would it seem strange to you to go swimming in January? In most parts of the United States the weather is too cold for swimming at that time of year. However, if you lived in Buenos Aires, the capital of Argentina, January would be the middle of summer. That's because Buenos Aires is located in the southern hemisphere and there the seasons are the opposite of those in the

United States. The song you will hear is about the differences in seasonal weather conditions between New York and Buenos Aires.

II. Magic Words

You will hear the following words in the song.

1. hace frío
2. enero
3. marzo
4. nieve
5. esquiar
6. brilla
7. nadar
8. hace calor
9. hace viento
10. a menudo
11. llueve
12. hace fresco
13. flores
14. árboles
15. hojas
16. cambian
17. temporada
18. sol

III. Ladies and Gentlemen . . .

Listen to the following song about the different seasons in the southern and northern hemispheres. Try to understand as much as you can, but don't worry if you can't understand every word; the song will be repeated several times.

IV. One More Time!

Listen to the song once again as it is repeated lined for line. Repeat each phrase silently to yourself during the pause provided. Concentrate on hearing each individual word.

V. You Be the Judge

You will hear portions of the song repeated. As you listen, decide whether the singer is singing about the weather in New York or Buenos Aires. If what you hear refers to New York, check column A. If what you hear refers to Buenos Aires, check column B.

	A	B
Modelo:	___	___
1.	___	___
2.	___	___
3.	___	___
4.	___	___
5.	___	___

VI. The Case of the Missing Word

Look at the list of ten words from your "Magic Words" list. As you listen to the song about the different seasons, follow along with the written text. When you see a blank space, choose the word or the phrase from the list that you hear. Write the word in the space provided.

1. mayo
2. hace viento
3. sol
4. nieve
5. hace fresco
6. enero
7. hace calor
8. hace frío
9. llueve
10. flores

El 26 de enero

_____ mucho _____ en Nueva York

Y hay mucha _____

Es temporada para esquiar

El 26 de enero

En Nueva York

El 26 de enero

El _____ brilla fuerte en Buenos Aires

_____ mucho _____

Es temporada para nadar

El 26 de _____

En Buenos Aires

El 30 de mayo

_____ mucho _____ en Nueva York

A menudo _____

Es temporada para las _____

El 30 de mayo

En Nueva York

El 30 de _____

_____ muy _____ en

Buenos Aires

En los árboles las hojas

Cambian de color

El 30 de mayo

En Buenos Aires

VII. Comprehension Check-up

Below you will find four descriptions of weather labeled A, B, C, and D. At the bottom of the page you will see three numbers which represent the order in which each type of weather is mentioned in the song. As you listen to the song, organize descriptions according to the kind of weather that is mentioned first, second, and third.

A. A menudo llueve B. En los árboles las hojas cambian de color.

C. El sol brilla fuerte C. Es temporada para esquiar

1. _____ 2. _____ 3. _____

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WRITING AS PROCESS OR BACK TO NATURE

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Theoretical Orientation

"A good writer puts words together in correct, smooth sentences, according to rules of standard usage. He puts sentences together to make paragraphs that are clear and effective, unified and well developed. Finally, he puts paragraphs together into longer forms of writing--essays, letters, stories, and research papers" (Warriner, et al., 1958, p. 379). This statement could serves as the typical answer of most teachers to the question of what it means to be a good writer in one's native language (L1), or in his or her second language (L2).

Unfortunately, the definition is rather simplistic for it does not take into account the wide range of specific elements that an L1 or L2 writer has to deal with when engaged in the process of composing. These elements include:

1. Syntax (sentence structure, sentence boundaries, stylistic choices, etc.);
2. Grammar (verb forms, agreement, articles, pronouns, etc.);
3. Mechanics (handwriting, spelling, punctuation, etc.);
4. Organization (paragraphs, topic and support, cohesion and unity, etc.);
5. Word choice (vocabulary, idiom, tone, etc.);
6. Content (clarity, originality, logic, etc.);
7. Purpose (i.e., the reason for writing);
8. Audience (i.e., attention to makeup of the readers);
9. The writer's process (getting ideas, getting started, writing drafts, revising).

(Adapted from Raimes, 1983)

Attending to these components during the process of writing is extremely difficult even for experienced L1 writers, who have several advantages over the L2 writer. For example, they are able to draw upon a highly developed native speaker competence in syntax, grammar, and word choice. Their range of vocabulary is much greater in comparison to that of the L2 writer. (Here alone, the educated L1 writer possesses a store of 50,000-80,000 vocabulary items while the intermediate L2 student may know 5,000 words, at most).

Nevertheless, L1 and L2 writing involves essentially the same process, and the FL teacher can teach this process to L2 learners just as easily as to L1 students. Perhaps there is even an added advantage. Since teaching L2 writing at the beginning and intermediate levels involves starting from a clean slate, a ***tabula rasa,*** the L2 learner may be able to overcome inhibitions and problems incurred in L1 writing classes and gain a clearer understanding of what the process entails.

Writing as process involves several key concepts. One is its highly individualistic and idiosyncratic nature. No two writers are the same with regard to the speed and ease with which they tackle an assignment. Any discussion of the process must take into account that variance is the norm, not the exception (Graves, 1983).

Nevertheless, there seem to be certain stages through which all writers proceed, regardless of the task, regardless of the level of expertise (Murray, 1980; Wiener, 1980; Kirby & Linder, 1981). These are described below.

Prewriting or rehearsing

In the beginning, all writers need to think about their subjects before doing anything else. This often involves getting an idea to write about as the writer starts from scratch, identifies and narrows down a topic of choice. (Or, it can also mean limiting a topic within the framework of a class assignment.) At this stage the writer needs to determine how to support an idea with facts and detail.

Drafting or getting the idea down

This is the most crucial stage, for here the writer must come face-to-face with himself and his representation of the world through language. According to one writer, man represents the world to himself primarily by means of language as he translates experiences

into words and sentences (Dowst, 1980). Compared to the wide range of ideas, thoughts, and images the writer entertains in the prewriting stage, the sentence that appears on paper is often but a ghost of these impressions (Graves, 1983). In short, it is a frightening, frustrating, and lonely process, as we all know, for we do not know beforehand, in the prewriting stage, what we really have to say. Until we get it down in black and white, the product is quite ethereal. In this sense writing is a journey of discovery, for a piece of writing seems to evolve on its own and find its own meaning in an almost magical way.

Revisions or changing and reordering

In the case of the experienced writer, revising occurs at practically the same time as drafting does. One gets the thought, image, or impression down and changes it as it refines itself. Ideas are added and combined by "ripping open sentences at the beginning, in the middle, and at the end in productive exploration. There is an instantaneous moving back and forth, looking back and looking forward" (Weiner, 1980, p. 89). The whole process is recursive and messy, as the writer continually drafts and revises. Perl (1979) describes it this way:

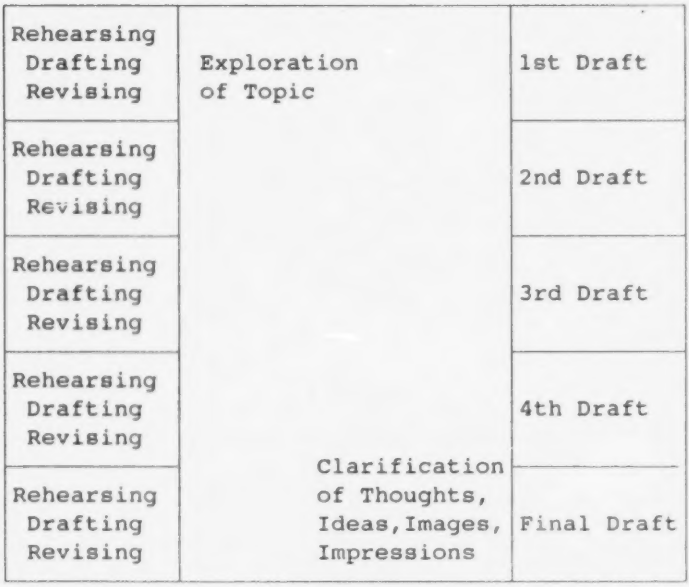
> Composing does not occur in a straightforward, linear fashion. The process is one of accumulating discrete words or phrases down on paper and then working from these bits to reflect upon, structure, and then further develop what one means to say. (p. 18)

Although the stages blend into one another and in the case of Stage 2 (drafting) and Stage 3 (revising) overlap, they are still distinct. Figure 1 summarizes this complex relationship.

Pedagogical Application

When the process model is applied to teaching beginning and intermediate students, good instruction consists of doing out loud and in class what practiced writers do quietly at home themselves. In a step-by-step way students are guided through the composing processes with the teacher skillfully intervening when appropriate. The teacher is no less demanding of precision in form and idea but is mindful of the fact that form and correctness of writing must arise out of emerging meaning and purpose.

Figure 1.



The Process Of Writing
(Adapted From Murray, 1980, p. 6)

Prewriting Stage

For inexperienced L2 writers it is crucial that the prewriting stage receive a great deal of classroom time and attention. If the L2 writer is set loose on an assignment with little or no preparation, which is usually the case, the writer is totally controlled by the task and struggles to produce anything at all in the FL.

The following guidelines can aid in structuring classroom procedure at the prewriting stage.

1. Choosing a topic. It goes without saying that a topic of interest is a must. Another consideration is that topics should not challenge students to draw on content that is unfamiliar or too difficult. Good suggestions are autobiographical topics such as "Your Life Now," "Your Life at Age 14 and One Major

Event," or "Hopes and Fears for the Future" (Gaudiani, 1981, p. 4). Descriptions and simple narrations are also good subjects at this stage (see Plauen, 1974).

2. Providing details and facts. After the topic has been chosen, the teacher helps the students to generate ideas and details. Brainstorming is an effective technique. In this procedure students are asked to produce in their FL words, phrases, expressions, and ideas as quickly as possible, as they occur. Order is not a concern. What is produced through free association is then written on the board.

3. Suggestions for drafting. Students at the beginning stage are plagued by the vicissitudes of gender, case, adjectives, word order, verb forms, etc. Therefore, it is a good idea to offer suggestions on how sentences and grammatical elements fit together in composition.

Two guided writing techniques are helpful here. The first consists of providing an organizational format for the assignment so that the students can fill in the pertinent details that they have already generated. An example of comparison-contrast pattern is given in Figure 2.

Another instructional technique that demonstrates how grammatical structure evolves from a topic is sentence-combining. This type of practice consists of joining kernel sentences into longer compound or complex sentences, and has been shown to be an effective way of improving students' sentence variety both with native speakers of English and L2 students of French, German, and Spanish.

Figure 2.

_____ is similar to _____ in terms of

Physical characteristics:

	A	B
Size		
Type		
Speed		
Weight		
Color		

Behavioral characteristics:

	A	B
Social habits		
Temperament		
Eating habits		
Other		

Functional characteristics:

	A	B
Use		
Design		
Performance		
Other		

_____ is different than _____ in terms of

Physical characteristics:

A	B

Behavioral characteristics:

A	B

Functional characteristics:

Comparison - Contrast Pattern

Drafting Stage

In the prewriting activities preparation needs to be in the FL to give students practice in the listening and speaking modes. This will hopefully carry over into the next stage of drafting. The extra time spent in prewriting helps free the students from the burden of grammar, mechanics, and limited vocabulary so that they can now concentrate on getting their ideas down on paper and developing a reasonable fluency. In other words, they can devote more of their time and effort to ***what*** they have to say rather than ***how*** they should express it.

During drafting--which should be done in class, at least for the first few times--the teacher needs to write along with the students. It is very easy to forget how difficult composing can be, and the teachers' participation in the task keeps them mindful of what the students are going through.

Students need to be reminded that going back and correcting while writing is a natural process and that they should not try to say everything perfectly during the first attempt. They also need to be cautioned about an excessive preoccupation with making mistakes, for research has shown that fear of making errors kills the internal language flow more quickly than does anything else (Graves, 1983).

When students get stuck over a certain expression or structure, the teacher can help out. However, this should be done sparingly so that the student does not come to rely on the teacher's intervention whenever there is a problem.

A complementary approach to individual essay writing is for the students to work together in small groups to produce the first draft. The advantages are that the number of ideas may be more plentiful and oral skills can be practiced as students discuss their writing. A disadvantage is that only one person is responsible for the actual drafting, and the others, thus, do not receive practice in what is a solitary activity.

Revision Stage

In the case of the experienced writer, drafting and revision take place almost simultaneously during the forward and backward movement of the writing process. Nevertheless, it makes sense from a pedogogical point of view to handle these two stages separately because of the high occurrence of errors L2 learners tend to make.

That revision is a necessary part of it all can be graphically shown by letting the students see a page of professional writer's manuscript before it has been typed and made proofready. Another way to get this point across is to show a page of Beethoven's laboriously revised score of his 5th Symphony, or some equally well known musical score in manuscript form. (Composing and writing are, after all, similar creative processes whereby meaning, both musical and linguistic, emerges slowly from recursive drafting and revising.)

Here are two suggestions for classroom organization:

1. Sharing themes with classmates. A good way to help students develop a sensitivity to good writing is by having drafts read aloud to the class for peer reaction. When students do this--besides getting practice in listening comprehension and pronunciation--they sharpen their awareness of mechanical and grammatical errors, and they develop an ear for other dynamics of good writing such as tone, awareness of audience, point of view, specificity, clarity, nuance, coherence, and organization. This is a crucial time in teaching the process model, for not only must teachers guide classes in their assessments of each others' themes, but they must also make sure that the criticism is constructive, not destructive.

2. Final product. At this point students need to prepare their essays for evaluation. They should put forth their best efforts and polish up what they have produced, even though a piece of writing is "never finished but is just abandoned." How the teacher evaluates the final product is also of crucial importance, for criteria of good writing from the point of view of stylistics should weigh just as heavily in determining a grade as marking for grammatical errors. Comments on content and organization should be mostly positive to encourage students, while the grammatical errors should be pointed out in such a way that they can be corrected by the writers themselves after the themes are handed back (LaLande, 1982).

Conclusion

The experience of writing frequently at the beginning and intermediate levels is excellent L2 practice in and of itself due to the interrelatedness of all language skills. Writing practice reinforces the grammatical structures, idiomatic expressions, and vocabulary that we have been teaching. It gives students a chance to be creative and adventurous in the L2; and, due to the added time writing entails, students can go beyond what they are able to express in oral language. Students are proud of their creative efforts in writing, for they produce something concrete to admire, something that is not as ephemeral as a spoken phrase.

The process approach gives the students an explanatory model that is applicable to writing in general. The stages of the process, prewriting, drafting and revising; are as valid for any piece of work-essay, story, letter, article, research paper, business memorandum, novel, etc.--as they are for an essay in a FL.

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EARLY WRITING IN THE FOREIGN LANGUAGE CLASS

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Introduction

In light of the challenges presented by the latest methodological shifts, the question of how to teach writing and composition remains. Writing should be an aid to total communication, and the early introduction of composition in the foreign language should improve proficiency. If writing is left to the more advanced levels of second language instruction the learners will miss out on the early development of this useful skill. This paper discusses the early development of composition skills and provides practical guidelines to the teacher for materials development and classroom activities.

The Need

Writing in L2 is a vital creative skill that communicates a message from the learner to the teacher on one hand and from one learner to another on the other. Composition provides language output and the subsequent reading provides language input (Magrath, 1987), and both reinforce the spoken language. Furthermore, foreign language learners need to develop writing skills as rapidly s possible since the modern world is print oriented. Anyone living or working in another country will have to deal with the printed word from day one and early literacy is vital, particularly if the language has an unfamiliar alphabet. Early writing practice along with creative composition will prepare the learners for everyday tasks as well as related learning activities such as computer assisted instruction, dialogue journals and letters. Language acquisition takes place when the L2 is used for sending a real message to meet a specific need and for solving problems. Traditional writing activities such as translations, transformational drills and fill-in-the blank may meet certain needs but these activities

alone do not lead to real language acquisition. Although learners may perform a "writing" activity by copying a passage or writing out a drill, it is not true composition. Neither will this level of writing enable the learners to communicate with the readers across time. Active early intervention by the instructor is necessary if the learners are to develop good composition skills since composition must be taught rather than passively acquired. The learning activities need to be as authentic as possible, even for beginners. As Omaggio (1986) notes " . . . students need to learn language in logical contexts, either through authentic discourse-length input or through language learning materials that simulate authentic input using sentences that follow in logical sequence (p. 116).

Problems

Specifically designed L2 writing material can be dull or irrelevant-the "What I did last summer" variety of passage that is diluted and written by the author to practice a specific grammar point. A set of questions at the end of a reading passage may require the students to produce a writing passage, or they may be assigned a transformational drill similar to the following example taken from as current textbook for teaching English as a second language:

1) Mr. Morales has high blood pressure.
2) His doctor calls it hypertension.
3) Mr. Morales watches his weight and his diet.
4) He doesn't use salt on his food.

1. Change Mr. Morales to Mrs. Morales.
2. Change "has" to "had."
3. Pretend you have high blood pressure. Write about yourself.

(Gallingane and Byrd, 1977, pp. 28-9)

This low level writing activity is a grammar drill and does not provide creative input for the learners. It is useful for manipulating structures, but it is not really a composition in the truest sense. Competence in writing does not come from the manipulation of forms, rather learners develop writing skills through communicating messages through written texts. (Krashen, 1984, pp. 27-28) With some creativity, however, a variety of "learner friendly" texts and activities can be generated by the instructor from materials readily at hand. The following hints have proven to be useful in both FL

and ESL classroom where lower level learners were developing writing skills. These activities involve both teacher-generated material and adaptations of commercially available texts and are designed to enhance L2 acquisition through communication.

Controlled Activities

The following activities serve as a guide for more creative activity by the students. A strong element of control is still present, but there is room for individual responses. A balance can be achieved between control and creativity allowing beginning students the freedom to express themselves without becoming lost in a maze of structures and vocabulary beyond their comprehension. The following teacher-made exercise is highly controlled since it is designed for beginners, but it allows some freedom of expression and can be considered a rudimentary attempt at communicating a meaningful message from the writer to the reader:

Example 1

Fill in this survey:

1. Name _____
2. Major _____
3. Career Goal _____
4. Hobbies _____
5. Foreign Languages _____

Now write out your answers in a paragraph.

My name is Fred. My major is biology. I will work for Lee Labs. . . .

Other basic tasks that focus on the word or sentence-level use of language include making lists, agendas, and schedules. Students might practice verbs by listing what they would have the teachers do, i.e. quit early, run for governor, etc. (Kullick and Toner, 1987, p. 14) A more challenging task could involve sentence combining. A passage that uses short statements in the target language to tell a story or provide interesting information could be rewritten using embedding and conjoining to form a more cohesive paragraph. Unlike the earlier example (Mr. Morales), more than one correct response would be possible, and students might then discuss the results in small groups or as a class to decide on the version they

prefer. Using the reconstructed model as a guide, the learners then write a new passage on a related topic of interest. In this way they move from an exercise that is controlled and focused on form to one that is more functional as in example 2.

Example 2

FRENCH

(1a) Combine:
Je vois la chatte.
La chatte est blanche.
La chatte marche seule.

Answer: Je vois la chatte blanche qui marche seule.

(1b) Expand: Add information which is not included in the three short sentences. Sample answer:: Maintenance je vois la grande chatte qui marche seule dans la rue (Gaudiani, 1981, p. 65)

ENGLISH

I live in a ranch. There is plenty of room and fresh air. Everybody in the city suffers in the summer. We enjoy cool breezes. People in the city rush busily from place to place. We have a less complicated life. . . (Wishon/Burks, 1980, p. 171)

Answer #1: I live on a ranch where they is plenty of room and fresh air. Everybody in the city suffers in the summer, but we enjoy cool breezes. People in the city rush busily from place to place; however, we lead a less complicated life . . .

Answer #2: I live on a ranch and we have plenty of room and fresh air. Even though everybody in the city suffers in the summer, we enjoy cool breezes. Although people in the city rush busily from place to place, we have a less complicated life . . .

In these examples there is more room for creativity as students combine the sentences. The students work through the sample paragraph discussing their choices with each other and the instructor. These exercises in sentence combining will stimulate the learners' imaginations and creativity as they begin to search for ways to insert their own ideas. "The search for alternatives in writing frequently triggers a new way of looking at the subject, another detail that might be included, or even a whole new train of thought."

(Herndon, 1976, p. 294) Students manipulate the grammar in the context of a unified whole. (Gaudiani, 1981, p. 36) To bridge the gap from form to function, the final assignment should demand an original creative activity. The teacher should check the rough draft of the new composition and show the students how to apply the sentence combining techniques to their own work. Krashen (1984) notes that this type of editing and rewriting between drafts has been shown to be the most effective way of developing good composition skills, adding that "The research suggest that feedback is useful when it is done during the writing process, i.e. between drafts. It is not useful when done at the end, i.e. comments and corrections on papers read at home and returned to students." (p. 11)

Following the development of the original compositions, the students can practice editing them. They read and discuss the essays and exercises and gradually produce more sophisticated work. By working together their attention is enhanced and they broaden their vocabulary and syntactic experience as they work through the process of writing to communicate a message. (Gaudiani, 1981, p. 13) Example 3 uses the earlier about the ranch as a model as it calls for student input:

Example 3

Write a paragraph using the clauses and connectors given:
Let me tell you about the town in which I was born.
It is located . . .
That it was a good place . . .
It is a place where . . .
As I grew older . . .
When I was very young . . .
. . . until . . . ..
my parents who . . .
. . . unless . . .
Although . . .
. . because . . . (Wishon/Burks, 1980, p. 182)

After learning the principles of sentence combining, learners can then put their knowledge to good use by reworking their material to connect the ideas for emphasis and clarity before writing the final draft. (Wrase, 1984, p. 8) Adapting this particular lesson to a given language would depend upon the nature of the target language structure with regards to embedding and conjoining.

The focus of the final activity should be for the learners to communicate new information rather than just to complete another

assignment. Learners should be encouraged to use written communication as a tool for sending and receiving new information. In this example from ESL, students read a short text on learning English followed by vocabulary and usage exercises. Then students are encouraged to write several parallel paragraphs using both their own ideas and information taken from a chart that is provided (Blanton, 1983, pp. 57-59).

Example 4a

English: An International Language

English has become an important international language. First it is important in international communication.

Examples:
airline pilots _____
TV news _____
international newspapers

Second, it is important in business and commerce.

Examples:
World Bank _____
Common Market _____
Trade negotiations _____
international currency exchange _____

This exercise can be changed to fit any L2. For example, if the language were Japanese, the examples can be made to fit the particular needs of that language:

Example 4b

Japanese: An Important Tool of Commerce

The increasing economic importance of Japanese and the rising interdependence of the nations of the world have made Japanese a language of primary importance.

Examples:
Consumer Electronics _____
Cars _____
Steel _____

Second, U.S. businessmen need to understand Japanese culture and language.

Examples:
Company Policies _____
Family Roles _____
Cultural Concerns _____

In the latter example, the learners put their knowledge of Japanese to immediate use working on a practical problem and making suggestions. The exercise can be simplified or made more difficult depending on the class level. A lower class may write on just one topic and have most of the words and phrases supplied while a more advanced class might have fewer helps provided. This writing exercise can evolve into a content-based activity where students actually have to go out and gather the information from L2 sources, as suggested by Shih (1986):

> In content-based composition instruction, writing tasks require students to restate and recase information and ideas from readings, lectures, and discussions on a topic and possibly also to report on results of independent or group research on related topics. Thus, students develop strategies for collecting, synthesizing, and interpreting new information from external sources . . . . As in real academic writing, writing serves to help students consolidate and extend their understanding of the topics under study. (pp. 628-29)

As an alternative to an outline, the class can read a text in the target language and then write a parallel passage, called a "pastiche" (Gaudiani, 1981). An article by a French writer on French society can be used as a model for learners to write about their own society.

Texts for Beginners

It is possible for the instructor to develop texts and skill-building exercises for even beginning language learners. The content of the passages should deal with the learners' immediate environment and the situations they face every day along with an insight into the target culture. Here is an example of a functional exercise providing guidance yet allowing room for individuals to communicate a real message on a topic of interest-finances:

Example 5: Expenses

A. Prewriting: What is your largest expense? What costs the most at the student store? Where is the cheapest place to eat near campus? When we talk about the costs of living, what do we generally include?

B. Read the model paragraph:

Students at State University generally spend their money in six different ways. Housing is the largest expense; most students use 45% of their income for rent. The next highest expense is for food at 25%. Housing and food together are the largest item on the budget-65%.

C. Look at the following budget for the average State University student:

1. Housing 45%
2. Food 20%
3. Tuition 15%
4. Books 10%
5. Recreation 6%
6. Personal 4%

D. Write about the average student at State College. Use the chart above for your information.

The average student at State University spends more money on housing than for anything else _____.

E. Write a budget similar to the sample in "C" for your situation. Then write a composition concerning this budget.

This particular exercise reinforces the concepts of percentages and comparisons besides giving the learners some experience in discussing and writing about a very important topic.

Moving From Form to Function

The preceding activities are a step beyond the basic writing exercises found in most texts, but they are still somewhat controlled in nature. After reading the passage and going over the written work, the learners should move on to more creative activities. For example, they can write mini-biographies of characters from their textbooks, lab exercises or classroom dialogues. In this topical-interactive approach the learners still focus on a function, but they have a chance to interact with the group -- including the teacher -- as they go through the process of communicating through writing. At first the teacher may have to model the writing process for the students by going through the composition process with them. This activity can be done first in the native language as a group assignment to illustrate the writing techniques (Di Donato, 1986):

Example 6

Write a biography of Jacques:

Birthplace _____ Parent's Occupation _____
Future Vocation _____ College Major _____

A similar activity involving checking into a hotel:

Guest Information:
(modified for target L2 and students' ability)
NAME _____ NATIONALITY _____
PASSPORT NUMBER _____ ARRIVAL DATE _____
ROOM NUMBER _____ TYPE OF ROOM _____

Since the students are beginners, this exercise focuses on basic information that is part of their "schema" of shared information. This is something the students themselves help to create; it has high interest value and is much more meaningful than a "The house is big" or "How will you spend your summer" type of activity. Each student's biography will be different, and there is no "right answer"; thus the class will have something to discuss. Students use the language for meaningful communication among themselves and with their teacher. As a follow-up even beginners can make up a character from the target culture and write out specific information after oral rehearsal:

Example 7A: Biographical Sketch

Teacher prompt	Student reply	Written on Board
He or she?	He	His name is Sami.
From?	Egypt	He is an Egyptian.
He lives in . . .?	Cairo	He lives in Cairo.
What is he?	Teacher	He is a teacher.
Married?	Yes	His wife is Samirah.
She is . . .	Teacher	She is a teacher.

The instructor writes down the sentences making any necessary corrections. The resulting data is rewritten as a short composition:

Example 7B

Sami is an Egyptian from Cairo. He is a teacher. His wife, Samirah is a teacher.

Obviously this is a very basic exercise involving a very limited vocabulary and only one verb. Students are then asked to repeat the exercise as a homework assignment, again using their own imaginations to compose a character from the target L2.

Another possibility is for the class to engage in creative problem solving:

Example 8

You are planning a dinner party. Arrange the following planning steps in logical order.

cook the food	1. _____
make a guest list	2. _____
buy the food	3. _____
mail the invitations	4. _____
call to confirm	5. _____
think of a menu	6. _____
set the table	7. _____
serve the dinner	8. _____

Now write out these instructions in the form of a letter to a friend who is thinking of having her first dinner party.

Example 9

Expense Accounts

When business people return from a trip, they turn in an expense account and their company pays their expenses. Look at the following bills and then fill in the expense account form. Do NOT fill in personal expenses.

1 THE CARLTON HOTEL

Day	Room	Meals
Mon	$59	$16.50
Tue	$59	$20.50

2 MAX TAXI No. 298 $23 from airport

3 MAX TAXI No. 306 $32 to airport

4 CITY TRAVEL Chicago-NY RT $350

5 RIVER CITY STATIONERY

3 boxes envelopes	$12
3 boxes paper	$ 6.50
3 greeting cards	$ 5.00

Now, include the information on the expense report:

	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Total
1. Meals	16.50						37	
2. Room	59						138	
3. Bus, Taxi		23	32					
4. Other								
5. Airfare								

Once students have complete the forms, the teacher might ask the following questions as a pre-writing activity:

1. Was the taxi fare the same both days?
2. Is stationery a personal expense?
3. What kind of hotel costs $59 per night?
4. How long was the business trip?
5. Would you take a job that required you to travel a lot?

Next, a situation is presented to the students:
You need to justify your expenses. Explain to your supervisor that the hotel was expensive but you made 5 big sales.

Also, the stationery was for follow-up letters, and you had your meals with your customers.

These exercises involve realistic situations. Rather than just reading through a passage and copying, the learners discuss a planned activity and learn about business travel. Instead of asking our students to write an autobiographical sketch, we can ask them to imagine that they are applying for a travel scholarship or a position as a FL interpreter and include the biography as a fundamental part of the application. This type of goal oriented approach places the writing task into the realm of realistic communication and builds upon the observation by Dvorak (1986) that "In order for student writing to be more effective, and for the reading of student writing to be more enjoyable, it is important to create other purposes for writing." (p. 157)

Authentic L2 material can also be accessed and adapted by an innovative teacher. Guidebooks, advertisements, and native student writings all make good sources. These may be rephrased and shortened to fit a particular class provided care is taken not to destroy the authentic nature of the text. Others suggest that it may be better to tailor the task, rather than the text, to the level of the students. (Rogers and Medley, 1986) Even the most basic beginners need to be exposed to the written code of the target language. Dialogue journals (Staton, 1983) are a good way to start students writing in the target language. The instructor and student exchange written messages in a composition book (or on computer) concerning topics of mutual interest, and focus is completely on message rather than on form. As the learners make progress in the language, their writing improves as a direct result of this interaction. Normally the instructor models the correct form in the reply rather than making overt corrections on the student language sample.

Summary and Conclusion

A topical-interactive approach to writing combines guided and free composition in such a way that the students are not overloaded with rules and regulations on one hand nor are they allowed to write extensively without proper controls on the other. The following is an ESL student commentary complete with errors on a writing course where the work was highly structured.

> My teacher . . . is my reader, my grader. Since she emphasizes rules and limitations, she must grade according to these things. So I have to follow such rules. Then in such circumstances, I feel I did not dare to strike even a step; all around me were abysses -- each step was full of danger. I felt I was restricted and I could not write any more. I felt upset and frustrated. I lost my desireness and confidence to write. (Zamel, 1987, p. 698)

Teachers need to address both the surface level language-related problems and the deeper areas of meaning in teaching the writing skill. Guided writing, journals, writing groups and peer review, rewriting and developing the "monitor" all work together in the process of composition.

The content of the early composition passages deals with realistic situations likely to be faced by the target group of learners. These activities are much more likely to be comprehended and remembered than grammatical passages or sets of Wh-questions. Since assimilating to stored knowledge is more effective than forcing new material that has no base.

The composition strategies discussed here are an aid to active communication as well as an enhancement to the internalization of the target language. After developing their skills through the application of these suggestions, the learners will be ready to go on to more difficult activities including literary and political criticism and research report writing. The ability to write effectively in a second language is a vital link in the global communications network, and it is never too early to start composition instruction in any foreign language.

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CULTURE TEACHING: THE HIDDEN AGENDA

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Introduction

Today only the most recalcitrant traditionalist would argue that culture has no place in foreign language learning. Most professional associations have given their stamps of approval to culture teaching at all levels of instruction. Teachers are urged to "Discuss, research and reflect upon the daily living patterns, societal structure, institutions, and value systems" of the target countries. The "variability of cultural concepts" is stressed along with a preference for "materials presenting authentic cultural contexts." (ACTFL Provisional Program Guidelines for Foreign Language Teacher Education, 1987). In order to provide a balanced teacher competency evaluation, we are further told, we should strive to include the study of sub-cultures and to avoid national stereotypes (AATF Commission on Professional Standards, 1987). The battle between traditional "fine arts" civilization proponents and those advocating inclusion of a more sociological definition, culture with a little "c," seems to have been won by the latter group. In 1975 Robert Lafayette could title his collection of essays entitled ***The Culture Revolution in Foreign Language Teaching.*** A knowledge of the nature of that revolution and suggested ways in which it has stopped short of its goal can serve to help us focus a solution to the problem.

The major thrust of the revolution is due in large part, not to the work of linguists, but to that of sociologists such as Lawrence Wylie whose ***Village in the Vaucluse,*** and subsequent essays have helped many of us transcend what Quentin Hope recently called the "culture-bound and reverential mode," of our earlier language instruction (Hope, 1986, p. 269). Vague generalizations about "the French" based on the instructor's fading but affectionate memory of an overseas stay have been challenged by social scientists and

linguists demanding more rigor in the study. Textbook authors have learned to define what is meant by culture through elaborate models such as Howard Nostrand's "emergent model" (Nostrand, 1978), to distinguish between formal and deep culture (Brooks, 1975), or between deep and surface culture (Hall, 1976), to choose between aspects that reflect a specific culture and those which are more universal (Robinson, 1981). We were provided grids by which to evaluate the culture content of textbooks (Joiner, 1975; Schmitz, 1975; Moreau and Pfister, 1978; Levno and Pfister, 1980; Pfister and Poser, 1987). Extensive bibliographies are now available including, for students of French, Edward Knox's useful annotated up-dates published in the ***French Review*** (Know, 1985, 87). There is an increasing number of culture-related articles in such journals as ***Modern Language Journal*** and ***Foreign Language Annals***. Educators in French now have at their disposal a journal devoted entirely to the subject, namely, ***Contemporary French Civilization***. Foreign newspapers are more readily available, many in international editions with special student subscription rates, and even the farthest outpost has access to foreign television if not through direct satellite transmission then through video-cassette copies of the programs.

In the area of methodology, the literature is equally rich. The idea of the culture capsule was introduced in 1961 by Taylor and Sorenson and was expanded into culture clusters in 1973 by Meade and Morain. The latter developed the concept of visual literacy to describe competence in deciphering visual symbols abroad (Morain, 1976). Subsequent articles have proposed interesting ways of introducing popular songs (Abrate, 1983; Hamblin, 1987), movies (Carr, 1980), commercials (Pinet, 1979), comics (Pinet, 1983), photographs (Scanlan, 1980), and catalogs (Scanlan, 1978) into the language classroom. The useful publication ***Francais du Monde*** offers techniques for using culture sources as diverse as advertisements and graffiti (FDM, March, 1985, October, 1986).

Of course, we all know that between theory and practice, between stated ideal and its realization, there is often a substantial gap. Faced with the realities of limited time and the confines of textbooks often chosen by others, many of us became frustrated with out limited and often flawless resources. Analyses of first and second-year college texts published between 1972-1978 revealed their cultural paucity. Of ten commonly-used second-year French texts only one adequately conveyed deep French culture (Moreau and Pfister, 1978). Similarly, only two of twenty-one first-year texts presented surface culture in an adequate manner. (Levno and Pfister, 1980). Teachers whose college French began in the seventies would have been poorly initiated into culture study. Undergraduate

and graduate course offerings at most universities gave, at best, token status to the study of either traditional civilization or culture courses, a situation that persists to the present. A more serious problem was the presentation of stereotypical behavior of the most prejudicial kind. Those of us teaching for over ten years have used texts whose grammatical examples revealed, among other biases, the persistent sexism of the authors (Schmitz, 1975). Exercises such as the following showed the often amusing lag between an evolving French society and its representation in American textbooks: "Ask Paul and Robert if they are studying Italian/Ask Anne and Lynette if they do French cooking." A similar contrast develops in the following: "George was thinking about his problems/Marie was thinking about George" (cited in Bonin and Muyskens, 1977, p. 138, my translation). Despite the fact that as early as 1975 publishing companies were requesting that authors be attentive to stereotypes, such stereotypes persisted in the presentation of women in non-career roles. Constant references to them depict them as useless, frivolous or worse, intellectual individuals: Jean-Charles: "Who is Micheline?/ Patrick: Vincent's sister./ Jean-Charles: Is she pretty?/ Patrick: She's not bad but I find her irritating./ Jean-Charles: Why?/ Patrick: She argues with everyone./ Jean-Charles: Is she intelligent?/ Patrick: Yes, too intelligent" (cited in Bonin and Muyskens, p. 139).

In 1980 Joel Walz provided a provocative critique of over a hundred textbooks published since 1970. He was interested in the inclusion of cultural materials relating to French-speaking countries other than France. What he found was that unlike books published in the early seventies, more recent texts frequently treated West Africa, Quebec, the Antilles, and other French-speaking areas but in a manner that can only be described as colonialistic. Tahitians were basically happy folk. The inhabitants of Maruitius were simple and welcoming to outsiders, Haiti was a creole paradise, and the French spoken outside of France was disparagingly described as quaint and archaic, a mere dialect. Since one of the goals of foreign language teaching is surely "an accurate portrayal of the life style of a people" (Walz, 1980, p. 88), such depictions would seem to negate the very purpose of learning about another culture. The problem is all the more serious, as Walz correctly points out, since such biases are frequently subtle and escape the attention of even the conscientious teacher. The colorful pictures of happy Haitians, we must remind ourselves, hide a more grim reality. It should be obvious that it is impossible to create a neutral text, one which is free of attitudes that distort the cultures we would describe. A not-so-subtle sexism was clearly at work in texts of the seventies and a somewhat more

hidden bias led to the presentation of impoverished foreign lands as happy playgrounds for the visiting tourist, instead of places where people work and struggle for better lives.

Past performance of textbook publishers should make us grateful for the vast improvement in both the presentation of women and of francophone culture in texts published since 1980. While a comprehensive study of new texts remains to be done, a survey of five popular first year French texts published from 1985-1988 shows remarkable changes in the presentation of women and francophone cultures (***Contacts, Vous Y Etes, Invitations, Deux Mondes, Allons-Y, Entree en Scene***). We see female judges, lawyers, doctors, masons, and men who are househusbands, nurses and grade-school teachers. Grammatical exercises present talkative men and physically strong women. The more successful texts, from the point of view of culture, integrate the francophone world into the text, rather than isolating it as an afterthought (***Invitations, Deux Mondes***). Even those texts which continue to present the francophone world in separate sections give a somewhat less patronizing view. Picturesque touristic vistas are interspersed with more prosaic but representative scenes: lunch with a family in Cameroun, an open pit mine in Zaire, a schoolroom in Port-au-Prince. Cambodia has become Kampuchea in most of the texts and the sections on Quebec are much more sophisticated, although one includes the gratuitous observation that joal is hardly the language of Racine.

These improvements, however, should not lull us into complacency. Given the track record of textbook publishers, we should remain attentive to subtle biases and over-simplifications that might persist. One significant failure, both in the textbooks themselves and the theoretical writing on the teaching of culture relates to earlier failures, namely, the lack of a nuanced presentation of groups within the target country who are outside of and frequently in opposition to the dominant culture. Already in 1983, Michel Pierssens had urged us to reject the idea of monolithic French culture by studying a broader range of social groups and by addressing the points of conflict among them. While none of the new textbooks presents a ruddy-faced, beret-sporting Frenchman with baguette firmly held under the arm, none of them, on the other hand, even hints at the problems facing French workers, those whose children do not confront the terrors of the "bac," and we find scant reflection of the problems posed by the massive integration of Arab and other non-Gallic populations. For the most part workers, like Louis Duvivier in one popular text, are as happy as those earlier Tahitians: "Sa vie est simple et tranquille." (His life is simple and quiet). Few of the texts allude to, or place in prominent position,

education and training tracks other than the pre-college ones. The ethnic background of the French is described in terms not markedly different from the famous "our ancestors, the Gauls." Cryptic asides like, "La population actuelle de la France est encore plus heterogene qu'autrefois," (the current population of France is even more heterogeneous than before) serve as discussion of the multi-cultural realities of that country.

The world of the foreign language textbook, unlike the world in which our students live is remarkably harmonious and, consequently, lacking both the vitality and credibility of a real culture. Public school populations in many cities of the Southeast are fifty percent black to white students, while many other parts of the country show rising Asian and Hispanic percentages. Universities draw increasingly diverse student groups, not only from all age and racial categories but from increasingly diverse economic strata. These groups, despite current talk about the apolitical mood of today's student, will find the world presented in foreign language classrooms increasingly unrealistic unless dissident voices and confrontational issues are presented in some manner. To ignore these issues is to risk losing the relevance war and further to alienate the ninety percent of our students who continue to drop foreign language study at the end of two years. I would like to argue that we often fail to make believable the culture we present because, professional associations and improving textbooks notwithstanding, we continually resist acknowledgement of the heterogeneity both of the students we teach and the cultures we teach to them, particularly questions arising from different social and racial origins.

In our laudable attempts to present a foreign culture as an antidote to American ethnocentrism we frequently paint a rosier picture than is credible to even the most unsophisticated student. We further fall into the trap of trying to win our students' enthusiasm by consciously or unconsciously denigrating American culture and praising that of the foreign country. There is nothing inherently superior in the way the French hold their table utensils, but I have often heard it described as by far preferable to awkward American customs and representative of an aesthetically more appealing attitude about food. The only guaranteed result of such an attitude on the part of the teacher is a division of the class into two groups: those who defensively reject the French way and those who willingly condemn their own culture for the more exotic one. As Jean-Francois Briere observes, "Many people do not realize that presentation of a foreign culture which seeks to promote love and admiration for that culture is as detrimental to cultural

understanding as a negative presentation" (Briere, 1986, p. 205). He correctly adds that our goal, after all, is not love but awareness. If one of the signs of cultural understanding is "the ability to perceive the other as a cultural subject rather than a cultural object," (p. 204) then we must be prepared to listen to voices which disrupt the picture of cultural harmony, and provide the context within which majority culture exists.

All of this, of course, is much easier said than done. While I believe, first, that awareness of the problem is more important than specific proposals and that this awareness must be expressed by changes in our textbooks, I do believe there are number of ways to remedy the problem in the immediate and would like to share one that I have found effective.

Most educators would agree that while improved language proficiency is not an automatic benefit of study abroad "enhanced cultural awareness is an almost certain result" (Day, 1987, p. 261). It is also clear that better, and quicker, results will be attained if the cultural awareness is guided, if the encounter with the other culture is structured both in the experience and the analysis. One of the most effective ways to organize such an encounter, particularly in urban areas, is to direct students to the walls of the city. It is there that confrontational issues will be expressed in the idiom of the dissenters. Announcements of political meetings, positions of oppositional parties, advertisements for dissident journals are all effective initiations into confrontational issues. Perhaps the richest source, however, is the writing on the walls themselves, the graffiti that gives voice to those outside the establishment. Ground rules for this exercise will depend upon the pedagogical goals of the instructor. While much of the graffiti gathered by my students in Paris in 1987 could fruitfully be studied for morphological and syntactical elements, for proverbs and idioms, for traces of popular culture such as current songs and advertising slogans, by far the richest material we found concerned current issues. Give the focus of our study, we excluded certain categories of writing for obvious reasons: merely personal statements unrelated to social or political issues.

During a two-week period we collected writings containing support for or in opposition to policies or positions of most labor unions, including the C.G.T. and F.E.N., political parties, from the extreme right-wing FN (National Front), the Gaullist RPR, Giscard's UDF, to Mitterand's Socialist Party, the Communist Party, the JC (Young Communists), and their splinter factions, the PH (Humanist Party), the ecology party, the relatively recent MRAP, and SOS-Racisme, organizations fighting racism. Clearly identifiable sub-

groups included anarchists, trotksyites, maoists, anti-semites, anti-arabs, anti-Catholics as well as their defenders, Breton separatists, skinheads and anti-skinheads, those in favor of a Black Exodus and those calling for an Africanized France. Specific political events from the preceding fall to that summer were in evidence. Student protests against proposed education reforms could still be read on the walls of the Latin Quarter and elsewhere throughout the city. Devaquet (deputy minister in charge of Higher Education and Research), and the names of other major players in that confrontation were everywhere: Monory (Minister of Education), Malik Qussikine, a student who was the apparent victim of police brutality. Opposition to reform of the medical internships was also a major issue: "No to the strike." There were frequent allusions to the 1968 demonstrations and the spirit of revolt it represented: "December 1986/The anger has not been lost." Support for Mandela in South Africa and for Albertini, imprisoned in France, for the now-liberated hostage Kauffman appeared on walls in train stations, along the Seine and even painted on the side of houseboats. Social and public policy issues relating to AIDS were expressed in drawings and slogans, particularly common were anti-African references followed by denunciation of that kind of racism. Each of these writings was studied for vocabulary and for historical and political context. The collecting and the study provided a lively supplement to the daily newspapers and gave students a sense of the immediacy and the power of confrontational issues. With the help of friends abroad one can easily maintain an up-to-date list of new issues as they appear. A colleague of mine who teaches in a public high school adapted her summer's findings into an ongoing graffiti board in the classroom. I have personally used this technique as a guest speaker in high school classes in Georgia and was amazed at how eagerly students decoded anti-Semitic messages, for example, and wanted to learn more about its causes as well as what was being done to combat its spread.

When I gave a presentation on the uses of graffiti to my colleagues at the state AATF meeting earlier this year, I found some squeamishness about the project. Some teachers object to what they see as a legitimizing of vandalism, some were uncomfortable with the vulgarity of much of the writing but I suspect that there is a deeper and more widespread reason why this particular project and the broader issue of oppositional culture makes some people uncomfortable. I suspect it has to do with the basic conservatism of the profession. Faced with a rapidly changing world and ever more complex national groupings, educators often give in to the temptation to present a simpler view of life in the foreign country,

one in which traditional society and its institutions survive unchallenged.

If we are to correct such tendencies we must continue to analyze the ideological import of even our first-year language texts. Of all the various grids proposed to analyze the cultural content of texts only one begins to address these issues in a simple and adequate manner. Patricia De Meo, in an attempt to analyze the ideological assumptions of first and second year language texts proposes the following questions, an adaptation of the work of Danish linguists:

1. What are the socio-economic characteristics of the characters presented in the text: their nationality, age, sex, profession, social class?
2. What are their activities and interests: their actions, conversational subjects, problems, attitudes?
3. What kinds of interactions do the various individuals and groups have: adults/children, men/women, anglophone/ francophone? (De Meo, 1982, p. 506, my translation).

Answering these questions would be a good beginning to the task of determining the ideological message of the texts we use. Modified to include race and other relevant categories, this analysis could lead to gradual changes in our teaching materials.

Quentin Hope, reflecting on thirty years of civilization teaching, succinctly outlines the task of those who refuse to give in to obsolete over-simplifications: " . . . we need to concentrate on the delicate business of tracing a ***ligne de partage*** between two pluralistic cultures that have much more in common today than they did thirty years ago" (Hope, 1986, p. 273). What all of our cultures have in common is a more or less successful integration of diverse groups under a national banner. We are all aware of the successes and failures within our own culture and cannot expect students to believe that the country they are studying is exempt from such concerns. By making students aware of these issues, we create a more accurate and credible view of the culture we have found so interesting.

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CROSS-CULTURAL ACTIVITIES IN THE FOREIGN LANGUAGE CLASSROOM

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Introduction

For the past several years, the foreign language profession has witnessed a virtual explosion of interest in the teaching of culture. Many foreign language professionals believe that our methodology in this area has lagged behind recent advances in the teaching of foreign language itself (Kramsch, 1983; Seelye, 1984). Thought-provoking articles, workshops, conferences and seminars attest to the growing momentum in the search for more effective ways to teach culture. Yet despite all this interest, the cultural component still receives insufficient attention in the foreign language curriculum (Lafayette, 1988).

This article summarizes the three concepts emerging from the recent focus on culture that have proved most helpful to the author: cross cultural coping skills, cultural self-awareness, and cultural similarities.

Cross-Cultural Coping Skills

Many foreign language professionals agree that we need to be teaching cross-cultural coping skills, not just facts about a specific culture. With the oral proficiency movement, we have moved away from rote memorization and imitation drills in our language classes toward an emphasis on greater flexibility of expression and communication skills. Yet, as Kramsch (1983) has pointed out, too many foreign language professionals still tend to teach culture only

through the rote memorization of cultural facts. Kramsch notes that if it is difficult to gain fluency in a language through memorization and parroting, it is just as difficult to develop genuine cultural sensitivity by memorizing facts, statistics, and cultural cliches about a particular country.

Seelye (1984) argues convincingly that our objectives in teaching culture should not be to convey vast amounts of information and cultural facts but rather to teach skills of observation, interpretation, adaptability--skills that develop in the student an emotional as well as an intellectual appreciation of other cultures. He notes that "in the area of culture the teacher does not have to be a full information center. Information is available in the enormous number of publications relevant to target cultures. The teacher has to help students develop whatever skills are necessary to make sense out of a few facts" (p. 4). In other words, we need to help students ***learn how to learn*** about another culture so that they will be able to interact effectively with members of that culture.

Exactly what are these characteristics that should be developed? They might include but need not be limited to 1) intellectual curiosity about other cultures and a desire to learn more about those cultures; 2) tolerance of cultural differences and acceptance of other ways as being equally valid to our own; 3) the ability to observe and interpret cultural differences; 4) the realization that we can learn from people of other cultures as well as they from us; and 5) flexibility in our own behavior so that we may function sensitively within another culture.

Seelye stresses that, if our objective is to help our students to communicate accurately and sensitively with people from other cultures, we do not need to teach increasing amounts of art, music, history, and geography; rather, we should help students to understand more completely the daily effects of culture on human beings (1984, p. 4).

Of course, in upper-level courses that specifically address "Culture and Civilization," one can and should still teach about painters, writers, thinkers, and great moments in national history. But at the same time we can work harder to include consciousness-raising questions and activities that sensitize students to culture in ***every*** language course, from the elementary school through the university.

Cultural Self-Awareness

The second concept, cultural self-awareness, could well be considered another cross-cultural skill, but it is so fundamental that it warrants special attention. In order to be sensitive to other cultures, we first need to recognize that our habits, mannerisms, attitudes, preferences, and values are shaped by our own culture. We need to understand what sets American culture apart from others. As Valdes (1986) so aptly states in the preface to her book on teaching cultural sensitivity,

> Paradoxically, most people, of whatever nation, see themselves and their compatriots not as a culture but as "standard," or "right," and the rest of the world as made up of cultures, which are conglomerates of strange behavior. Once people are disabused of this notion and recognize that they are, truly, products of their own cultures, they are better prepared and more willing to look at the behavior of persons from other cultures and accept them nonjudgmentally, if not favorably (vii).

A recent informal study conducted at Clemson University confirmed a suspicion that most beginning language students have little or no concept of what makes an American an American. When asked to use adjectives to describe the typical American, most students could only think of words such as "normal" and "nice." If these students were to travel abroad, they would probably be shocked when confronted with foreigners' negative stereotypes of Americans. As stated in Brigham Young University's ***International Studies Handbook*** (1975), "the greatest shock of intercultural experience may not be in the encounter with a different culture but in the recognition of how much our own culture has shaped us and what we do" (p. 15).

The idea that cross-cultural sensitivity begins at home has been fundamental to many cross-cultural training programs for years (Brigham Young, 1975; Batchelder, 1977). Yet this concept is only beginning to be used to advantage in the foreign language curriculum. The possibilities for building cultural self-awareness into our foreign language curriculum are endless. We know that linguistically it is easy to talk about familiar ideas; students enjoy talking about themselves and the things they know best. With the help of thought-provoking questions, discussion of the familiar can

lay the foundation for cross-cultural sensitivity as students begin to view their own habits and activities more objectively.

Cultural Similarities

The third concept has received less attention, but it could have broad implications in the cultural portion of the foreign language curriculum. Psychologists have shown that adolescents tend to respond better to cross-cultural similarities than to cross-cultural differences (Allport, 1967). Adolescents are eager to identify with their own peer group. If we mention a strange foreign food and our teenaged students pretend to gag, what they are really indicating is "I'm one of us. I'm not one of them." We will be much more successful in breaking down cultural stereotypes and cultivating cross-cultural sensitivity if we give our students, for example, the opportunity to meet a Mexican teenager, to learn about Mexican teen idols, or to play current Mexican disco music than if we have students build papier mâché models of Aztec pyramids!

Exercises for Cultural Self-Awareness

Cross-cultural exercises and activities, then, could be designed with these three objectives in mind: to develop cross-cultural coping skills, cultural self-awareness, and investigate cross-cultural similarities as well as differences. Because cultural self-awareness is so basic to cross-cultural understanding, and because it has received relatively little attention in the foreign language curriculum, most of the exercises that follow are designed to cultivate this most fundamental skill.

Cultural self-awareness begins with the questions "Who am I" and "Where do I come from?" (Batchelder, 1977, pp.61-64). "Who am I" is an ideal introductory unit for an upper-level conversation course. Students can interview each other about their families, personal interests, likes and dislikes, or hobbies. Through paired interviews, students build fluency and learn to communicate information about themselves. Later in the semester students use the same format to interview young people from the target culture. Cultural stereotypes begin to melt away when students realize that those "foreigners" also have families, hobbies, and personal interests.

In another self-awareness activity, each student brings a photograph of his/her family to share with the class. Describing a photograph is an easy linguistic task even for first-year students.

After students see photos of each other's families, the class discusses photos of families from the target culture found in the textbook, in magazines, or on slide transparencies. This simple exercise reinforces the idea that everyone in the world has a family, that each family is a little different, and that every family in the world is special. By stressing these universals that people of all cultures share, we can break down much prejudice. In addition, if students realize that those foreigners are "real people," they will be motivated to learn more about the target culture.

The next exercises address the question "Where do I come from?" or "What is my culture?" In a first-year class the teacher could ask simply, "What do you do on the weekends? What do you do on Saturdays?" Next, the teacher follows up with the crucial analytical questions: "Do you think these activities are typical? Which of these things do you think teenagers in other countries would or would not do? Would they go to a football game? Or would they go to a soccer game instead? Would they go to a pizza parlor, a taco parlor, or some other eating establishment? The teacher does not need to know the answers to all of these questions. The objectives are to raise students' curiosity and to remind that there ***are*** teenagers in the other countries, not just monuments and cathedrals.

In another exercise, students imagine planning a three-week visit in their hometown for a group of foreign students. Students determine which activities would give their foreign guests the clearest idea about the American lifestyle. They could take their guests to a football or baseball game, a Boy Scout meeting, a shopping center, a video game arcade, or a McDonald's restaurant. Linguistically, the exercise is within reach of first-year students. Filling in the sentence "These students should visit _____" is a popular vocabulary exercise, since students like to know how to say "video parlor," etc. Also, this activity appeals to adolescent students who recoil from cultural differences; they enjoy showing off their own world to others.

Through this and similar exercises, students realize that in order to give foreign guests a good idea of American culture, they do not need to take them to visit museums or national monuments. Rather, culture is daily lifestyle--what we do, where we go, what we eat, and what we do for fun. When we go abroad, therefore, we may expect all those activities to be different.

Once our students' level of curiosity in the foreign culture is high enough, the stage will be set for inviting a native speaker to our class to answer some of their questions. When that native speaker comes to class, students may be surprised to learn, for

example, that Mexican teenagers watch VCR movies at home, they go to discotheques, and they cruise the main drag on Saturday nights.

Another exercise that focuses on our own culture begins as a verb exercise in the preterite tense (passé composé). Students make a list of all the things they did yesterday (or last weekend) and then put an asterisk by the first three activities that they think were determined by culture. They may say, "I listened to rock music, not classical music." Students may not realize how very much is determined by culture: getting up out of a bed instead of a futon, the way we dress and groom, what we eat for breakfast, etc. In fact, Seelye (1984) states that "culture is everything we learn to do" (p. 12).

A similar exercise could be assigned for practice in the imperfect tense. Ask students to describe their childhood. Questions students could address include the following: "What as your favorite toy? Where did you play? What did you do? Was your childhood typical of an American child? What was typical about it?"

Personal experience has shown that this exercise can enhance cultural sensitivity as well as build proficiency. A 20-year old boy from El Salvador recently visited the author's third-year conversation class. Instead of asking him about the economy, geography, etc., of his country, students asked him the same questions in the imperfect tense that they had recently been practicing with each other: "What was your favorite toy when you were little? Were there any foods you didn't like? Where did you play?" These questions proved exciting linguistically, since they enabled students to communicate easily with a "real" Hispanic. At the same time, the questions revealed many shared experiences between the students and the Salvadoran and thus helped to break down stereotypes.

Another popular assignment described in a previous article (Heusinkveld, 1985) asks students to work in small groups to design a short course for foreigners on American culture. The students receive a list of perhaps 80 topics from which they choose 15 to 20 to include in their intensive course. Students then compare their lists and explain in the target language their choices. This assignment is popular and effective even for beginning students because students enjoy being experts on their own culture.

In an exercise adapted from Rooks, Scholberg and Scholberg (1982, p. 41), students bring to class objects representative of contemporary United States culture to create a time capsule for future generation. This exercise is within reach of intermediate students, since the description of an object is a relatively easy

linguistic task. Students may include, for example, a computer diskette, a Coca Cola can, diet pills, and a plastic credit card.

These cultural objects are actually external manifestations of underlying attitudes and values. But exactly what values to these objects represent? Plastic money cards, for example, suggest our impatience, our technology, and our materialism. Diet pills reflect our obsession with physical beauty, slenderness, and our search for a quick solution to any problem. Students, however, find it linguistically difficult to discuss abstract concepts such as "the importance of physical beauty and health to the American people." Turning the exercises around and letting students discuss ***objects*** alleviates the problem. If, for example, students say that diet pills are typical because we like to be beautiful, we can ask them to name other products that suggest that Americans value beauty. Their list may include mouthwash, deodorant, cosmetics, anti-wrinkle cream, exercise machines, health spas, and sun tan lotion. This exercise builds vocabulary and reinforces the idea that Americans are obsessed with youth, cleanliness, and physical beauty.

In a beginning class, limited by time constraints and low linguistic ability, the teacher may simply present a word like "conveniencia" as a vocabulary item and ask students for evidence that we value "la conveniencia" in our society. Students should be able to think of ample evidence: drive-in banks, money machines, convenience stores, microwave dinners, fast-food restaurants, and home-delivered pizzas. Even if students discuss this in English, this brief exercise does as much to enhance cross-cultural sensitivity as an anecdote told in English about some bizarre experience in the foreign culture. If students realize that Americans are obsessed with convenience and are often willing to sacrifice personalized service in order to get it, then they can better understand the foreigner's stereotype of the American as rude and impatient. These students are also more apt to be tolerant of slower service in another culture.

A previous article (Heusinkveld, 1985) suggests a variety of exercises that help students to explore deeper cultural values. In the most comprehensive of these exercises, the teacher provides students with a list of values and asks them to select the ten values most important to Americans and the five least important. Students will usually say that Americans do not hold a single set of values. Yet different groups of students will provide similar answers. From this activity, students begin to sense how stereotypes emerge.

An important part of the follow-up discussion is to determine what Americans seem to value ***least***. The author's students have concluded, among other things, that Americans do not value the wisdom of the elderly, fine arts, classical music, respect for ancestors,

absolute respect for parental authority, and daily meditation. When students are told that these qualities are valued highly in some other cultures, they can better understand why foreigners would be disturbed by our apparent insensitivity in these areas. This exercise may be too difficult for beginning students, but every first-year students can answer certain simply-phrased questions such as "Which is more important to you--friendship or love? Love or money? Do you prefer new or old things?"

One vocabulary exercise from the same article (Heusinkveld, 1985) has consistently proved to be an effective tool for understanding cultural stereotypes. In this exercise, students use a negative word to describe each positive quality we value in Americans. For example, independence and self-sufficiency could be interpreted as egotism and self-centeredness. Admiration for sophisticated, new technology may imply a disregard for tradition and/or the natural environment. A person who is forthright and honest may lack tact or sensitivity. Efficiency may imply obsessiveness. By the time students have finished describing American values in negative terms, they may have reproduced a list of foreigners' stereotypes about Americans: materialistic, self-centered, competitive, rude, youth-oriented, impersonal, technological, and fast.

Another line of questioning possible for intermediate or advanced students explores the concept of the American dream. This exercise could be done in conjunction with practicing the future tense (Where will you be in ten years, what do you hope to have, and what will be important to you?) or the present subjunctive (What are your hopes and dreams?). If the students express a variety of personal "dreams," the instructor can point out that different things are important to different people and that people in other cultures might have dreams different from theirs. If, on the other hand, all the students' dreams express greed and materialism, the instructor can point out that they conform to the foreigner's image of Americans.

In San Luis Potosi, Mexico, the author's students learned through interviews that college-age Mexicans center their hopes for the future more on personal relationships, family, and friends, and less on material well-being than do their American counterparts. Thus, a linguistic exercise in the future tense provided interesting insights on contrasting cultural values.

In a simpler exercise with similar objectives, younger students enjoy naming their American heroes. What makes them heroes? Do these men and women embody the values or the qualities that Americans admire? This exercise provides an ideal format for

practicing vocabulary that describes character traits with words such as "honest, impatient, ambitious, and generous." If female students say they admire a particular movie star because he's sexy, handsome, or muscular, this tells us something about their cultural values.

After these sensitizing exercises, the students should be ready to meet foreigners and to explore foreigners' ideas about the United States. Young high school students may need preparations for this activity. Initial questions to pose high school students could include "What foreigners have you met?" and "Where were they from?" The successful teacher gives positive reinforcement to those students who have already made the acquaintance of foreigners. Then each student is assigned a foreigner to interview, preferably a member of the target culture. To facilitate this, several language teachers could collaborate on creating a list of names and phone numbers of native speakers in the area.

The first question that students ask native speakers address commonalities: "Where are you from? How many people are in your family? What is your hometown like?" These questions can be the same ones that students used to interview each other earlier in the semester.

A second possible set of questions explores stereotypes: "What did you expect Americans to be like? How had you formed your impressions of Americans? Are Americans different rom what you had expected?" Students may discover that the foreigner's preconceptions of American culture correspond closely to the list of stereotypes that the students created in a previous exercise.

A third line of questioning explores cultural differences: "What most surprised you when you came to the United States? What aspects of American life have been the most difficult to adjust to? Do you think your grandmother could adapt to life in this country? Why or why not? What do you miss most about your own country?"

All these activities address the question, "Where do I come from?" Each teaches cultural self-awareness and strives to cultivate curiosity about other cultures. While it may be impossible to find time for ***all*** these activities, teachers should keep some of these exercises in mind and seek constantly for ways to heighten students' sensitivity to cross-cultural differences.

Observing and Interpreting Cultural Differences through Photographs

After completing some of the above activities, students should be better prepared to observe and interpret differences between the American culture and the target culture. Students should be capable of making sensitive observations of another culture as exhibited in photographs and advertisements. Even in first-year courses, the instructor can help heighten students' cultural sensitivity by asking students thought-provoking questions about photographs in the textbook.

A previous article (Heusinkveld, 1985) suggested some consciousness-raising questions that teachers and students could ask about foreign photographs. These questions fall into several categories. The first is pure observation: "What do you see? What are the people doing? What are these people wearing? Do they seem to be in a hurry? How old are they? What social class could they represent? How many generations do you see?"

The next questions elicit comparisons: "Does this photo look like a scene one would likely see in the United States? Why or why not? What is different? What is the same?"

Further questions encourage empathy for the foreign view through role reversal: "What would strike the people in this photograph as different if they tried to engage in the same activity in the United States? What would these people miss if they were in the Unites States trying to do things our way?" With a photograph of an open-air market, for example, we might ask, "What would the Mexicans who shop there miss if they had to shop in Winn Dixie supermarkets for the rest of their lives?" Or, with a photo of Frenchmen relaxing at a sidewalk cafe, we could ask, "What would these Frenchmen miss the most if they were obliged to eat at McDonald's every day?"

Lafayette (1988, p. 53-54) suggests other excellent questions that can be used to teach culture through photographs. All such questions help students learn to observe and interpret cultural differences and to consider the foreigner's point of view.

Pictures from foreign advertisements could be equally effective in teaching cultural differences. For example, one Mexican advertisement for cigarettes portrays a suave urban gentleman lighting a cigarette at a business meeting. We could ask students to compare the appeal of this ad with that of the familiar Marlboro man of USA advertising. What values are reflected in each advertisement?

For each photograph we show that could reinforce cultural stereotypes, we should show another that breaks those stereotypes. Some students may imagine, for example, that most Mexicans live in hovels such as those seen in dusty border towns. To break this stereotype, we need to expose students to photos of other types of Mexican dwellings--traditional and modern, urban and rural. The variety of housing in Mexico is just as great as that in the United States. And substandard housing exists not only in foreign cultures but also in our country.

In yet another activity, students create fictitious details about the people in the photographs. They may address the following: "What are the names of these young people? Are they students? Are they married? What do you suppose they are talking about?" Such discussion creates empathy and helps the student look beyond physical appearances. The "foreigners" become real people with histories and individual personalities.

Throughout these exercises, we should continually remind students that there are cultural similarities as well as differences. In each photo, we might ask students to discuss what the people pictured have in common with people from the United States. As one student said after spending seven weeks in Mexico, "Mexicans seem different on the surface, but they're really just like us. They're not dumb and poor like my stereotyped image. They're friendly, intelligent, funny,and good-looking. As one Mexican said, "We have a heart, and we have love, too."

Through these exercise, students are not just memorizing facts about another culture. They are learning the invaluable skills of observing, interpreting, and ***accepting*** cultural differences.

These activities help to achieve several objectives. First, they develop cultural self-awareness by helping students to consider several fundamental questions: "Who am I? Where do I come from? What sets my culture apart from others? How do people from other companies view my culture?"

Next, the activities, especially interviewing members of the target culture, help reveal cultural similarities as well as differences. Once commonalities have been established, students are more receptive to and curious about cultural differences.

Finally, discussion of foreign photographs develops skill in observing and interpreting cultural differences. The discussion addresses the question "What different attitudes, values, and patterns of daily living could I find in another culture, specifically the culture we are studying?" Through these questions, students learn to expect and to ***welcome*** differences in other cultures, differences in body

language, greetings, gestures, values, attitudes, preferences, and daily lifestyle.

Although teachers should not completely replace the study of factual material about another culture with these exercises, these kinds of exercises do warrant inclusion in any foreign language course. The cross-cultural awareness developed in these exercises will help students to let go of stereotypes, to suspend judgement, to ask more questions, and ultimately to understand more fully the contrasts between other cultures and our own.

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SUCCESS-ORIENTED LATIN INSTRUCTION AT THE JUNIOR HIGH SCHOOL LEVEL

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While there are many positive reasons for initiating the study of Latin at the junior high or middle school level, four benefits are particularly important. Some of them incorporate logical rationales for encouraging principals and other administrators to include the subject in junior high and middle school curricula.[1]

Perhaps the most pragmatic argument for the study of Latin is the fact that it enhances the basic learning skills of reading, writing, and analytical thinking. The importance of reinforcing basic skills as early as possible in a child's education cannot be overestimated. Therefore, a means of achieving this reinforcement at the junior high level is preferable to one at the senior high level where the low achiever will already have lost much ground, due in part to the despair generated by boredom or low self-esteem.

While a very early study (Vollmer and Griffiths, 1962) found only that systematic study of a foreign language from grade three through grade eight does not undermine the child's foundation in the basic or traditional learnings, an article published one year later (Johnson et al., 1963) strikes a decidedly more positive note by declaring that "pupils in this study who engaged in learning a second language for twenty minutes each school day . . . showed greater achievement in reading vocabulary and reading comprehension" (p. 11). When administrators ask how Latin can be fitted into an already tight junior high curriculum, the results of a 1963 FLES study may be cited which concluded that "the deletion of time from arithmetic, language and social studies to devote to the study of Spanish had no detrimental effect upon measured achievement in the

subject areas from which time was taken" (Leino and Haak, 1963, p. 29). However, when incorporating foreign language instruction into the junior high curriculum, teachers and administrators should be aware that some states (e.g. Alabama) require that academic subjects be taught a specific number of minutes per day or week. This additional factor may have to be taken into consideration when deciding about the inclusion of a foreign language in the curriculum. Finally, yet another investigation states that "a growing body of statistical evidence now demonstrates that as little as one year's study of Latin (at the fifth, sixth, and seventh grades) causes accelerated achievement levels in English skills" (Sussman, 1978, p. 346).

A second reason for advocating the study of Latin at the junior high level concerns the enhancement of student scores on national achievement tests. In his Teacher's Manual to the Cambridge Latin Course, Ed Phinney (1983) writes that

> "the current renascence of Latin studies is probably a response to the yearly decline in the average verbal quotients of students who take the Scholastic Aptitude Test. The North American public, therefore, being greatly concerned about the linguistic aptitude of its young people, has turned to, among others, teachers of Latin to help remedy what has become a national dilemma: the decline, among youth, in verbal skills" (p. vi).

A similar finding in California reported that teachers' participation in an NEH funded Latin program in Philadelphia "positively affects the subsequent performance of their students in reading and language arts as measured by the California Achievement Tests (CAT)" (Masciantonio, 1983, p. 256). Surely, if a Latin program for teachers improves their students' test scores, then a Latin program for the students themselves would probably be directly beneficial.

A third reason for favoring Latin instruction at the junior high level is the greater possibility of including in such a course students traditionally deflected from foreign language study at the secondary school level. Though it is less the case today than it was ten or twenty years ago, foreign language study in general, and perhaps the classical languages in particular, has tended to attract a select group of intellectually elite students. Everything that can be done ought to be done to reverse this exclusivist trend. In fact, it is interesting to note a popular Latin textbook published in 1979, ***The Phenomenon of Language: Tabula Latina (Florian, 1979)*** was first conceived as a remedial program for students deficient in grammar. It soon came to be recognized, by both those who were developing it at the Harvard School in North Hollywood, California and educators across

the country, as an "excellent introduction to the study of ***any*** foreign language" (Florian, 1979, Preface). Finally, it is significant to note that an inclusive open admission policy to the classics classroom has also reaped benefits for the academically challenged student at the tertiary level. Elizabeth Constantinides' (1977) experience in teaching the Classics in translation at Brooklyn College has strengthened her belief that such programs "***can*** be taught with considerable success even to weak and disadvantaged students" (p. 76).

A fourth reason for considering the instruction of Latin at the junior high or middle school level has already been touched upon above: namely, the applicability of the language to the study and enjoyment of other academic subjects. While it is impossible to claim that this benefit is reaped only at the junior levels of education, it can be argued convincingly that the sooner pupils begin to interface ideas learned through the study of a foreign language with concepts absorbed in other academic subjects the sooner they will acquire higher order thinking skills such as synthesis and analysis. In one school "the study of language is constantly enhanced by discussion of history, mythology, derivation, art and architecture and, indeed, any classical topic of interest to the class or individuals" (Konet, 1978-79, p. 167). In another setting, the purpose of a FLES Latin program was "not only to teach children Latin, but also, through the study of Latin, to expand pupils' English, and in the case of the Los Angeles program, Spanish, language skills" (Cleary, 1986, p. 52). In a most intriguing article, David Matz (1980) relates how he and biologist Jacob Miller offered a ti[illegible]week intensive field trip which combined the study of biology and classics. Matz prepared the students (primarily before they left their high school campus) with a short course on the technical terminology of biology, which included topics such as the Greek alphabet, common Greek and Latin prefixes and suffixes, word building exercises (e.g. bird-form = ornithoid, and concepts such as hybridization, alpha privative and binomial nomenclature (p. 70).

Given the dire shortage of foreign language teachers on all levels, it is indeed a challenge to hope to place them at levels not hitherto widely considered for foreign language instruction. However, at least two studies suggest that it is not impossible to train non-foreign language specialists and non-classicists in the instruction of foreign language at the junior levels, especially if the inductive methodology of the two texts discussed in this paper is used in the courses (Flores et al., 1961; Cleary, 1986).

In two important articles, Richard LaFleur (1984-85; 1985) outlines the evolution of Latin studies in American schools,

especially in the last quarter century. The detailed report by LaFleur and Anderson (1986-87) on the very successfully two-year NEH Latin Institute at the University of Georgia suggests that this might be another avenue by which to meet current instructional needs. Continued support on the local, state, and national levels will be needed in order to promote more institutes of this sort.

All of the above suggests not only that the phoenix of Latin study has arise once again after the years of academic experimentation of the sixties and seventies, but also that new lessons have been learned regarding the importance of beginning this instruction at a much earlier age than has traditionally been the case. Teachers and administrators alike are encouraged, therefore, to incorporate Latin into their curricula, if only on an experimental basis, and to judge for themselves the assets and liabilities of such a program. They will soon discover many more benefits than shortcomings accruing from such a course of action.

The foreign language program which the author developed for seventh- and eighth-graders in the Auburn, Alabama school system was based primarily on two texts: Unit I of the ***Cambridge Latin Course*** (CLC), first published by the Cambridge University Press in 1983; and David J. Florian's ***The Phenomenon of Language: Tabula Latina (TL)***, published in 1979 by Independent School Press, in Wellesley Hills, Massachusetts. Unit I of the ***CLC*** consists of twelve chapters, called stages. Each stage follows the same pattern. First the students read model sentences or model paragraphs accompanied by line drawings which help them understand the context of the words. Next they read longer stories which present both old and new grammar points; at the end of each passage is a vocabulary list. The reading passages are followed by grammar explanations, or notes, which deal with the grammar that either has been introduced previously or has appeared consistently in the reading passages of that particular stage. Next come exercise drills which reinforce the new grammar point(s), in addition to reviewing old ones. Each stage contains a cultural presentation on themes and ideas that figure prominently in the narratives. Finally, at the end of each stage is a review "checklist" of the most important vocabulary. Since each stage follows this predictable pattern, the students learn to know what to expect and enjoy the stability that the routine provides.

David Florian's ***The Phenomenon of Language: Tabula Latina*** (1979) is a consumable workbook divided into sixteen chapters. Although chapter formats vary, any chapter may contain 1) analysis exercises, which guide the student through a series of questions that lead to a conclusion or series of conclusions; 2) grammar

explanations, called ***explicationes***; 3) drills, entitled ***exercitationes***; 4) exercises called ***diligenter*** which stress copying, spelling, and strict accuracy; 5) anecdotes in Latin, called ***fabula*** or ***historia***; 6) cultural and historical passages in English, called ***lectio***; 7) ***quaestiones*** based on the ***lectio*** and ***fabula***; 8) translations (***translatio***); review exercises; and finally, 9) vocabulary lists (***index verborum***).

Both texts have a nontraditional methodology in that they adopt an inductive, rather than a deductive, approach to the acquisition of foreign language. While traditional texts begin each new unit with a grammatical rule or explanation and follow this with readings that apply the rule, the ***CLC*** starts with model sentences and readings that incorporate new concepts, followed by an explanation of the new concepts only after the student has already become familiar with them by reading the narratives. Such an inductive approach of natural absorption of material is presumed to foster greater student self-confidence and self-reliance.

Just as the ***CLC*** focuses on the students' gaining a reading knowledge of Latin as opposed to learning Latin grammar in and of itself, so, too, does ***Tabula Latina*** adopt an inductive approach. As the title ***Phenomenon of Language*** suggests, this text concentrates on the general characteristics of the using Latin as the medium. ***Phenomenon of Language*** texts in some modern languages are also available. Thus the content of ***TL*** focuses on the system and structure of Latin rather than on the Latin language ***per se***, on vocabulary acquisition rather than on the new words and phrases in and of themselves, and on an awareness of language as a process. Like the ***CLC***, the ***TL*** does not always follow the traditional sequence of materials. Transferability of language concepts (grammar, syntax, etc.) from Latin to English and other languages often prompts both the selection of exercises and their order of presentation. The heart of the ***TL*** consists of the analysis exercises, which guide the students through carefully ordered questions so that they can arrive at logical conclusions about the structure or language.

Both the ***CLC*** and the ***TL*** programs provide ancillary material. For the North American edition of the ***CLC*** these include a Teacher's Manual and a mini-grammar and mini-dictionary entitled Language Information, all now incorporated between the covers of one textbook in the most recent edition. In addition, the ***CLC*** program provides a student workbook, filmstrips with a short instruction guide illustrating Pompeian streets, shops, baths, etc. Audio-cassettes containing dramatic readings of several stories from the text as well as a short passage are also included to develop aural comprehension, should the teacher desire to do so. Support

materials for ***The Phenomenon of Language*** include a Test Booklet, a Teacher's Manual, and Test Key.

Organization of Course

In order to provide variety and a change of pace, the program described in this article used the ***CLC*** and the ***TL*** simultaneously, alternating between the two, chapter by chapter. The length of the stage or chapter determines how many days are spent on it; generally speaking, each unit is covered in approximately one week. Students have discovered that they can expect 20-30 minutes of homework without fail Monday through Thursday. Weekends, on the other hand, are homework-free, permitting the students to return to class refreshed on Monday. Student achievement is measured in a variety of ways. Mini quizzes (on vocabulary, for example), are given at regular intervals and unit tests usually lasting the entire period are administered at the conclusion of each chapter or stage. Midterm and final examinations, which not only retest the most important material presented on unit tests but also evaluate extra-textual material, such as English Latin derivatives, Roman history or culture, etc. are also given, and other assignments are made throughout the semester.

Like the analysis exercises, the duplicable masters for mini quizzes and chapter tests which the ***TL*** program provides are also frequently inductive in approach. Rather than requiring the student to restate memorized data, some of these testing tools guide the pupil to a new insight through a series of logical steps about the process of language. Visually highly stimulating, these publisher's tests are clearly oriented toward the younger student. Although the ***CLC*** package does not include test masters a specific format for final examinations is recommended, which is used to test student achievement at the end of each stage.

SIGHT TRANSLATION (30 POINTS) -- based on readings and grammar studied.
PREPARED TRANSLATION (25 POINTS) -- a passage taken from one or more of the readings.
GRAMMATICAL ANALYSIS (25 POINTS) -- a variety of exercises to measure the student's understanding of the grammar presented.
CULTURE (20 POINTS) -- always an essay question in addition to other exercises based on the cultural presentation of the unit.

Grades for each nine-week period were based on the following schedule:

HOMEWORK AND NOTEBOOK	10%
ORAL AND WRITTEN ASSIGNMENTS	30%
TESTS AND EXAMINATIONS	60%

Not all of the Latin classroom assignments need be strictly verbal or analytical. Especially for the junior high school or middle school student, it seems important to intersperse strictly academic assignments with other stimulating projects. This means, in the pedagogical jargon, that there are some soft grades, in addition to hard grades. As early as 1959, a study (Loucks, 1959) showed that elementary school children learn foreign language more effectively and have a greater retention of material when they are taught through thoughtfully directed play and games rather than through memorized dialogues. This concept is valid not only in the primary grades but also at the junior high and middle school levels, where "straight" academic assignments may be leavened with "lighter" projects that have the added benefit of appealing to a variety of learning styles, and not just those who are visual learners.

Just as the inductive methodology of both texts fosters the learning of whole language systems, so many classroom activities not strictly related to the texts themselves reach beyond the Latin classroom and dovetail with other academic subjects the students have already met in the course of their education or will meet at the high school and even at the university levels. The junior high school Latin or other foreign language program can, therefore, be interdisciplinary in nature. Thus, the construction of modest mosaics or of clay lamps become art lessons. Slide shows of Roman art and architecture teach art history. The singing of simple songs in Latin, such as ***Dona Nobis Pacem***, stresses choral work. Oral presentations provide much-needed experience in public speaking. A review of Roman numerals helps bring to mind perhaps forgotten arithmetic skills. The study of maps strengthens the student's knowledge of geography. Research projects on various aspects of Roman life and culture introduce the student to ancient history, frequently neglected in courses entitled Social Studies or Civics. Another useful activity which reaches beyond the Latin classroom is the study of Latin-based scientific terminology. This investigation pays untold dividends not only in the high school and college science classrooms but also on SAT and ACT scores.

As one might expect, many Latin-classroom activities relate to the language arts: reading aloud for a few minutes several times a

week from a historical novel strengthens students' listening skills, and may foster greater appreciation of literature. Paul Anderson's ***A Slave of Catiline*** (1930) still reads surprisingly well, despite the fact that it is more than fifty years old; the author's rather old-fashioned choice of words gives students a chance to appreciate how all languages change, even in short periods of time. Other historical novels that teachers may wish to consider reading to their students include ***The Shadow of Vesuvius***, by Eilis Dillon (1977); ***Roman People***, by Olivia Coolidge (1959); ***The Ides of April***, by Mary Ray (1975); ***Julia Valeria: A Story of Ancient Rome***, by Elizabeth Gale (1951); and ***The Robe***, by Lloyd C. Douglas (1942). The study of English Latin-based derivatives builds native-language vocabulary. Classroom skits, sometimes in costume, encourages budding Thespians. Finally, the writing of essays both on tests and as assignments provides much-needed practice in perhaps the most neglected skill of all in our educational system--composition. One activity that students have enjoyed year after year is the Roman ghost story competition. Following the reading of Stage VII of the ***CLC***, which focuses on Roman beliefs about life after death, students write their own Roman ghost stories, which ideally are based on historically accurate facts. Following this, all the students eagerly read and evaluate each others' stories, with prizes going to those the students themselves judge to be the best authors. (They relished having the authority to give grades!)

Finally, Latin at the junior high or middle school levels also provides an excellent preparation for the study of other foreign languages. In addition to making the students aware of the many connections between Latin and various modern languages, the teaching of Latin at the junior or middle school level is in itself an excellent vehicle for teaching the students HOW to learn language. The importance of developing these skills at as early an age as possible cannot be overemphasized. Teaching these skills at age twelve or thirteen demystifies foreign language learning and makes the psychological hurdles over which the students must leap in high school foreign language classes smaller and less intimidating.

The study of Latin also helps students decide not only which modern foreign language they might like to study, but also whether they are ready to tackle French, Spanish, Russian or German as high school freshmen, or whether it might be advisable for them to postpone this study until later in high school. While four years of a foreign language is the ideal goal, two years is now the college requirement in many states; some students who mature more slowly may be well counseled to wait a year or two before tackling this discipline.

Curious as to the motivations behind her students' decision to study Latin in junior high school, the author conducted a survey at the beginning of the school year, simply asking students to state why they had opted for this elective. Responses included the following:

1. Parental influence (11 responses)
2. Latin would be a help in the study of a modern foreign language (11)
3. General interest in studying a foreign language (11)
4. Latin would help the student's understanding of English (10)
5. Latin would help the student's understanding of other subjects (2)
6. Student not interested in other electives offered (3)
7. Latin was considered a challenging subject ("I want to get A's in Latin.") (3)
8. Student expressed an interest in ancient history and/or mythology (6)
9. Student expressed a personal interest in Latin (5)
10. The study of Latin would improve SAT scores (1)
11. The study of Latin would help with professions in science and medicine (5)
12. The study of Latin would help the student get into college (1)
13. The study of Latin would result in a greater understanding of the Roman Catholic Church (1)
14. The student expressed an interest in teaching Latin to others (1)

What is interesting about these answers is that most of them are related to factors outside of the study of Latin itself. Students chose to study Latin in order to enhance their understanding of other subjects or other areas of their lives. Few students expressed an interest in the Latin language *per se*, and none declared that an interest in Latin literature was his or her reason for studying Latin. In other words, Latin in this particular junior high experiment was chosen as a means toward an end outside of Latin rather than as an end in itself.

Conclusion

The point in illustrating how various Latin classroom activities directly relate to other sometimes distant academic disciplines is to emphasize the interdisciplinary nature of the study of Latin and

modern foreign languages. Hardly an outmoded subject of study, students and educators alike value the contemporary applicability of Latin in subjects ranging A to Z, from Art to Zoology. Thus, Latin at the junior high or middle school level can serve a double function: not only are students learning a foreign language, but, with proper emphasis and direction, they are also learning a considerable amount about other academic disciplines and how these interrelate in our Western tradition.

Notes

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THE ARTICULATION OF CURRICULUM THROUGH A STANDARDIZED PROFICIENCY-BASED DIAGNOSTIC/PLACEMENT TEST: THE USC EXPERIENCE

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Introduction

Articulation of curriculum between high schools and colleges has remained a desirable but elusive goal in foreign language instruction for quite some time. In South Carolina, certain changes in the admissions policies of the state supported post-secondary institutions necessitated a new approach to this question. Over a period of three years, the Department of Foreign Languages and Literatures at the University of South Carolina (Columbia), with the consultation and advice of the university system campuses and other public and private colleges in South Carolina, has developed a set of placement tests and procedures which provides the basis for a continuing dialogue with secondary level colleagues. Matters to be addressed in this ongoing dialogue include legitimate and realistic proficiency-based goals for each of four years of secondary level instruction, an evaluation of the degree to which entering post-secondary students can actually function in the language, and the smooth continuation from secondary level instruction in the foreign language to the post-secondary level.

Prior to fall 1988, no foreign language study at the secondary level had been required for admission to the state-supported colleges and universities in South Carolina. In 1985, a "gentlemen's agreement" came about among administrative representatives of these

institutions to require to units of foreign language study for admission beginning in fall 1988. This change presented the Department of Foreign Languages at the University of South Carolina with several problematic scenarios. At that time, majors in the Colleges of Humanities and Social Sciences and Science and Mathematics were required to earn seven credit hours in one foreign language for the bachelor's degree. Since many non-professionals equate one year of university level foreign language study with two years' high school study, it seemed that a challenge might arise within the university to the two-semester requirement for certain majors. While the department was considering its response to the problem of high school-college course equivalency, the Faculty Senate of the University considered and passed a "core curriculum" requirement for all majors, which included the demonstration in one foreign language of ability equivalent to that which can normally be gained through two years of high school study. This second challenge implied that the department would need to test all incoming students to certify that they had fulfilled this requirement. A definition of standards and appropriate instruments to measure their achievement needed to be developed in a relatively short time.

Concurrent with these challenges from outside, concerns arose within the department about the problematic mix of experienced foreign language learners with neophytes in the beginners' classroom. Prior to 1988, the four commonly taught languages (French, German, Latin and Spanish) each had optional placement tests available for students who desired to take them. Results were not binding and most students "self-placed," enrolling themselves in the first-semester course of the language they had already studied in high school for up to four years. Needless to say, these students seriously intimidated the rank beginners during the first half of the semester, but often fell behind later because they felt they didn't need to study to achieve the so-called easy *A*. In addition, several colleagues who had been trained to administer the ACTFL Oral Proficiency Interview questioned the wisdom of continuing to use the grammar-driven linear model the department had been following for years as we moved into the development of new curricula. Many had begun to adapt to more of a proficiency orientation in their own instruction and wanted to see the goals and objectives for the beginning courses stated in terms of realistic and functional output statements which reflected these new insights. These four areas of concern--the new admission requirement, the prospect of testing all incoming students, the desire to separate experienced learners from neophytes, and the movement to a more proficiency-based

curriculum--resulted in a new impetus among several university faculty members with colleagues at the high school level in the development of an articulated curriculum. The process is not complete, but the stage has been set and a proper atmosphere has been established for extensive and continuing cooperative work. A forum for the ongoing exchange of ideas has been established with the formation of a group called the South Carolina Council on Foreign Language Placement and Curriculum, and ***ad hoc***, independent committee that seeks to disseminate information and coordinate curricular planning among all post-secondary foreign language departments in the state.

The areas of concern mentioned above generated major curriculum revision at the University of South Carolina which was implemented in the fall semester of 1988. The cornerstone of these changes is mandatory placement testing of all incoming students in the foreign language studied in high school, a requirement imposed by the "core curriculum" passed by the Faculty Senate. Such testing eliminates several problems which had previously characterized the approach to student advisement at the university. Many students used to place themselves in a foreign language course on the basis of convenience, anxiety, self-evaluation of ability, or poor advice from an academic advisor. These subjective criteria were replaced by more objective standards which in turn, provided a sound basis for fair and objective evaluation, since the emphasis on function in definable contexts eliminates reference to particular textbooks and/or materials. By stating the criteria in terms of functional language skills, the university avoided dictating to the secondary teachers which textbooks and materials they should use, while still providing them with legitimate goals toward which to work. The implementation of these objective standards met with enthusiastic support within the foreign language department and resulted in no major complaints or difficulties during the first semester. The department considered mandatory placement testing as an essential element to the achievement of curriculum articulation.

Prior to fall 1988, the department offered the rather conventional two-semester introduction to each foreign language, in courses numbered at that time 101 (4 semester credit hours) and 102 (3 hours). The courses were structured around traditional post-secondary textbooks, which generally follow a grammar-driven, linear syllabus which presupposes complete mastery of a grammatical topic by the conclusion of its treatment. A few languages had implemented ***ad hoc*** speaking tests, but none of the courses could be described as proficiency-based. Students in the College of

Humanities and Social Sciences and Science and Mathematics were required to complete these two basic courses, earning seven credit hours with a minimal passing grade. In the department's attempt to move towards a proficiency model, this structure was basically rejected.

A movement away from the traditional model necessitated that an important distinction be made between languages taught. The South Carolina Educational Improvement Act (1984) had required all high schools in the state to offer at least two years of one foreign language. As a result, four languages, French, German, Latin, and Spanish, are commonly taught in public secondary institutions. The department assumed that the vast majority of students entering the university beginning in fall 1988 would have studied at least two years of French, German, Latin, or Spanish in high school. Thus four languages were targeted for the design of a new placement instrument and for the creation of a highly differentiated course structure that emphasized development of functional language skills on the first year level. The course structure in these languages taught by the department was not changed, with the exception that the courses were renumbered and new titles and descriptions were written to bring them in line with the four more commonly taught languages. The assumptions were made that few if any students would have extensive secondary level experience in these languages and that most students who chose to study them would begin at the post-secondary level. No consideration was made of the difficulty of acquisition of a particular language in the division of languages into commonly and non-commonly taught groups.

The new curriculum that was developed for the four commonly taught languages depends on accurate placement into one of three possible entry-level courses. In the appropriate course or sequence of courses, students have the opportunity to develop a definable level of ability/proficiency in the target language. They must demonstrate that facility on an exit examination in order to fulfill the enhanced language requirement. In the two university colleges which had previously had a foreign language graduation requirement stated in terms of semester credit hours, students are now required to demonstrate a given level of proficiency on this four-skill (reading only in Latin) exit examination, which is given at the end of the new course numbered 122. Different tracks were created by which students could converge at the beginning of the 122 course, the completion of which then leads to higher level courses. The exit examination includes all four skills: an oral interview, a writing sample on an everyday topic, a listening exercise which requires that

one understand the gist of everyday conversations among native speakers, and the demonstration of comprehension of the main ideas in authentic written informational texts. Students are responsible for the development of a sufficiently high level of ability in the language to pass the exit examination. The level is a reasonable outcome of the course work leading up to the test, but students can choose to acquire it through any combination of experiences which seem most useful to them; the actual course work is not required. In other words, every student who enters the university takes the placement test and then is informed how much additional work he or she needs to be a viable candidate for the exit examination. At the same time, students majoring in those colleges which require only the level of foreign language ability included in the university-wide "core curriculum" must merely place, but not actually enroll, in the new 121 course to fulfill their graduation requirement in foreign languages. For those failing to place this course, a new 101-102 sequence has been provided, completion of which fulfills this minimal requirement.

True neophytes or students who perform very poorly on the placement test in the language they have studied in high school are placed in a new course numbered 101. These students must complete a 101-102 sequence (3 semester hours each) before they can take 122. The 102 course can only be taken after the successful completion of 101. It is considered a continuation of 101 and no student can place directly into that course from outside the university, thus insuring the relative homogeneity of that group. These courses move at a somewhat slower pace than traditional college first-year courses and emphasize the development of real world, usable skills rather than the mere acquisition of grammatical knowledge.

The 121 course is a new four semester hour class designed for students who have had the equivalent of a minimum of two years' high school level work in the language and were able to demonstrate a minimal level of functional ability on the placement test. It was anticipated that most students would place into this course, and experience confirmed these expectations when the test was administered for the first time in 1988. The course provides a review of the most basic functions and grammatical elements in the language and brings students to the same level as the neophytes who complete the 101-102 sequence in two semesters. There is certainly some variation in ability in this course. Some students may have had language study during freshman and sophomore years of high school, others during junior and senior years, but the degree of

homogeneity is much greater than had previously been the case in the old 101-102 sequence which relied on self-placement.

The exit course is numbered 122. Intended as a course in which real world, usable ability in listening, reading, speaking, and writing is developed, it builds on functional abilities developed in 101-102, in 121, or in high school, and prepares the students to function at the level necessary to pass the exit examination. To pass this course, the student must pass all four parts of the exit examination.

The linguistically sophisticated beginner who has had extensive experience in learning another language but has never studied the target language can take the new intensive 111 course (six semester hours), which is equivalent to 101 and 102, combined. After one semester, these students can enroll in the 122 course. In summary, through the replacement of the former two beginning level courses by five different courses, the department is able to accommodate virtually every learner with appropriate level work.

New courses were also implemented on the second- and third-year levels, designed for entering students who demonstrate exceptional ability on the placement test, indicating a level of proficiency probably equivalent to the minimal passing grade on the exit examination, and for continuing students who demonstrate minimal proficiency on the exit examination. Entering students in this category are initially placed in 122+, which means that they qualify for Phase II of the placement test, which includes a writing sample, an oral interview, and some advanced reading exercises. On Phase II, minimal exit-level proficiency can be demonstrated, which results in placement into an appropriate course numbered 200 or higher and automatically fulfills the graduation requirement. Because students are notified of the results at the end of the oral interview, they can be encouraged at that time through personal contact with a faculty member to take a more advanced level course. Successful completion of the Phase II portion of the test completes the enhanced foreign language requirement for students in Humanities and Social Sciences and Science and Mathematics. Entering students who opt to take a course at the 200 level or above, and who receive the grade of B or better are eligible for retroactive credit for 121-122 (seven semester credit hours), a provision which provides incentive to demonstrate maximum ability on the placement test. Experience in fall 1988 showed that most students who placed into higher level courses actually enrolled in them and were successful.

The curriculum revision attempts to provide homogeneous

grouping. If a student is incorrectly placed, adjustments can be made early in the semester by agreement of the student and instructor. However, experience to date suggests that only a very small number of students are incorrectly placed. Since students in all 100-level courses are preparing for the same exit examination at the end of 122, it is clear to all instructional staff which skills must be fostered and nurtured in the classroom. Greater unity in terms of course goals within each language track has been achieved. The revision together with the new entrance requirements, has also initially resulted in higher enrollments in foreign languages. In fall 1988, French 100-level enrollment increased 25%, and German 20% as compared with the averages for the previous five years.

Some logistical problems have occurred, chiefly as a result of inadequate information provided to advisers. Some freshmen advisers placed their students in the "easy" 101 courses even though the students had studied the language previously. On the first day of classes, these students were identifiable because placement tests results appear on all foreign language class rolls. If they hadn't taken a placement examination and could not sign a statement that they had never studied the language previously, they wrote the placement examination on the spot and were required to change into the appropriate course. As a result of this initial experience the advisement process has been simplified to assure that students will take the courses into which they place. Neither the advisor nor the student is required to guess where the student belongs. However, if students are not satisfied with their placement, they can appeal the assignment or begin another language at the 101 level.

It has already been noted that mandatory placement testing is the cornerstone of this approach curriculum articulation. During the revision of the curriculum, the department studied all the commercially available foreign language tests and discovered that they were inadequate to differentiate students at the lower end of the ACTFL scale in the various skills. Commercially available tests, such as MAPS, MLA, the AAT-examinations, Advanced Placement, and College Board, confront the student with a series of mostly uncontextualized questions, which increase in difficulty to a point at which weaker students simply give up. If a short series of questions happens to be contextualized, the test itself includes so many topic changes within a limited time that reading/listening ability is impaired for cognitive reasons. The commercially available tests also present university level students with topics of only marginal interest to their age groups. Furthermore, research has shown that the College Board test, for example, is appropriate to differentiate

between beginning and intermediate level in the first two semesters of instruction (Hagiwara, 1983). Since the department wanted to distinguish among various types of beginners based on functional ability in the language, it sought and received support from the dean of the College of Humanities and Social Sciences to grant released time that would allow four faculty members, one in each of the commonly taught languages, to develop new prototype placement instruments.

The new test had to meet certain criteria so that it could provide the data required for proper placement. It needed to measure the ability to perform certain functions in familiar, everyday contexts. Topically, it had to be geared to the 18-22 year-old age group, presumably the group to which most incoming students belong. It needed to emphasize those skills that undergo the slowest process of attrition because some students may have experienced a one- to two-year hiatus in their foreign language study. The department estimated that it could need to test approximately 3500 students every summer and to make the results available to advisors within 24 hours, a requirement which dictated a machine-gradable, multiple choice format. At the same time, the test would need to provide some measurement of the productive skills so that students could be place beyond the 100-level based on the data generated. Finally, the test had to be "palatable" to the departmental faculty.

These requirements led to the division of the test into two phases: a machine-gradable Phase I, which consist of listening comprehension, reading comprehension, and a modified Cloze-type measure of basic discrete grammar and vocabulary that was contextualized; and an interactive Phase II only for those students who obtain a particularly high score on Phase I. The Phase II test of a writing sample, a more advanced reading text (traditional or modified Cloze), and an oral interview. It was estimated that less than 10% of all entering students would be invited to take Phase II, which meant that the test could be administered and evaluated without tremendous effort on the part of the foreign language faculty. Phase I can be administered by anyone within a 50-minute time limit in a room with adequate acoustics where a tape player is available. Phase II must be administered and evaluated by trained faculty members. It is also designed to be administered within one hour.

Phase I was consciously designed to reduce student anxiety and to encourage each student to answer as many questions as possible on the test. In the listening and reading parts, the test follows the basic outline of the ACTFL Oral Proficiency Interview: a warm-up,

several level checks, some probes, and then a wind-down. Reading begins with a short authentic text on a very familiar concrete topic in a clearly defined context (visuals). Multiple-choice questions are posed which aim at main idea only. It is assumed that most students will be able to handle this text with facility. Two lengthier, yet similar texts follow, about which questions seeking main idea and some supporting detail are asked. "Probe" texts are somewhat more abstract topically (although the subjects are of general and practical interest) and students must demonstrate comprehension of greater detail and some implications. The "wind-down" text is again similar to the "warm-up" a straightforward authentic, well-contextualized text. Most questions deal with the main idea. Questions about any particular text also go through the same basic pattern: they begin on a simple, concrete level, become progressively more difficult, perhaps seeking implications of statements made in the text, and then become easier at the end. Reading materials are, for the most part, authentic, although some have been modified slightly for testing purposes (Omaggio, p. 152). They are reproduced including visuals in a format identical to that in which they were originally published. Listening texts are arranged similarly. They were the product of spontaneous role plays by native-speaker teaching assistants, who were working from situation cards furnished by the designers of the tests. The material was slightly edited to remove overt dialect and confusing slang and then recorded a second time. Marks of authentic conversation, however, such as overlap and redundancy, were retained. The conversational topic is always stated in English in the test booklet in order to provide students with an advance organizer that will orient them to the passage. Students hear each passage twice while they are reading the questions in English. A modified Cloze exercise, where possible answers are provided in a multiple-choice format, concludes the text. Key words are omitted from a linguistically simple text. The student must pick which word correctly completes the text based on grammatical information and meaning. The entire exercise depends on one or two texts, which means that the student needs to adjust to only one or two contexts.

The placement tests were normed against students enrolled in the traditional 101, 102, 201, 202 courses during spring semester 1988. They were first administered for placement purposes on two "Super-Saturdays" during May 1988 at the nine university campuses, and then in conjunction with freshmen orientation on the main USC campus in Columbia during summer 1988. The potentially enormous logistical problems were practically eliminated through the cooperative efforts of the provost's office and the Department of

Computer Services at the university. The Provost appointed a testing coordinator who made sure that testing sites were appropriately equipped and that materials were distributed and collected punctually. Computer Services provide a 24-hour turnaround time on scoring, which was critical to the advisement process during summer freshman orientation. The May administration provided data from over 1,700 additional students to help in the norming process. By the beginning of the summer, firm cut-offs for each level of placement had been established and entered into the campus computer so that results from the summer administrations were available to freshman advisors the day after the test was written. Another opportunity for students to take the test was offered just prior to registration at the beginning of the fall 1988 semester. In all, a total of 3,200 tests were given in 160 different settings during the first summer and fall that the exam was in place.

The fact that foreign language and mathematics placement test were given together greatly facilitated administration. In foreign languages, 52%-70% of all students placed into 121, depending on language; 15%-20% placed into 122 and higher. From demographic information requested on these placement tests, data is available on the number of years of high school study, the year in which the language was last studied in high school, any foreign living experience, and the name of the high school in South Carolina where the student studied. In 1989, these data will make possible an analysis of placement results showing correlations between scores and number of years of high school study and the school attended. Secondary teachers and administrators will then be able to see how well their students performed on the proficiency-based instrument as compared with all students from the particular high school and with all the students in the state.

This data will provide the basis for future discussions with the secondary teachers about the articulation of curriculum. First of all, once the secondary teachers receive statistics on the performance of their students, they will be able to evaluate the effectiveness of their own programs, and where necessary, begin to make some adjustments to a more proficiency-based approach. At the same time, the university department has considerable data which will help evaluate how realistic the standards are which were initially established based on the first norming procedures. The department and the secondary teachers will then have a basis to adjust these expectations to the contingencies of foreign language teaching in South Carolina. It is hoped that these discussion will lead to the

development of realistic output statements by committees of secondary teachers for each of the four or five years of high school language instruction in terms of how students at each level can legitimately be expected to function in the areas of reading, listening, comprehension, speaking, and writing. Plans include a series of workshops for secondary teachers to initiate the interpretation of data, the evaluation of programs, and the consideration of realistic goals. In addition, the secondary teachers have been provided with both "a stick and a carrot" to use to motivate their students: "a stick," in that high school students can be informed that they will be held accountable for their foreign language learning at the secondary level when they enter the University of South Carolina and poor performance may result in the necessity to take and pay for extra courses; a "carrot," in that high school students who take foreign language study seriously and who take more than the minimal two years may be able to fulfill, upon entry, the university graduation requirement, whether it be the minimal university-side "core-curriculum" requirement or the enhanced requirement of the Colleges of Humanities and Social Sciences and Science and Mathematics. Fulfillment of the foreign language requirement has been uncoupled from the number of credit hours accumulated and can thus be easily fulfilled by examination, which frees additional hours for work in the major or other electives. Students are not only being encouraged to be responsible for their own learning on the secondary level; but are also being held accountable for it. Thus, students can avoid the repetition of work already completed and can expand abilities acquired in high school as they move into their university studies, which is the goal of curriculum articulation.

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